

# THE DIAPASON

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## DR. T. TERTIUS NOBLE IN FAREWELL RECITAL

### NOTABLE NEW YORK EVENT

Brilliant Performance at St. Thomas' Church, Where Church Musician, Now Nearly 80 Years Old, Had Charge for 30 Years.

By WILLARD I. NEVINS

Dr. T. Tertius Noble, organist and choirmaster of St. Thomas' Church, Fifth Avenue, New York, for thirty years, and since June, 1943, organist emeritus, played a farewell recital in that church on the evening of Feb. 26. The recital was under the auspices of the American Guild of Organists.

It was an evening of magnificent organ playing—playing of the brilliancy that one might expect from a 'teen-age youngster, but hardly from a gentleman who will be 80 in May. Coupled with this brilliancy was the rare musicianship which has always marked the work of Dr. Noble, whether as a recitalist, choral director or composer.

The program opened with his arrangement of the Corelli Suite in F, continued with four works by Bach, of which the Prelude and Fugue in B minor was outstanding, followed by pieces by Beach, Reinecke and Yon, and closed with Dr. Noble's own Theme with Variations (his first published composition), the Solemn Prelude and the Fantasie on the Tune "Leoni," written in 1945.

In speaking of his farewell at St. Thomas' Dr. Noble said he would play no more because he wished to give his eyes a rest and added: "I also prefer to stop while I can still do a good job." Certainly he did a job of which he may well be proud at this last appearance in New York. Since he had been confined to bed with intestinal "flu" for the entire day of his recital, his achievement was all the more remarkable. Nearly everyone of the large audience remained to greet and congratulate Dr. Noble.

On June 11 Dr. and Mrs. Noble will sail for England. His last recital will take place some time in July at York Minster, where he was organist from 1897 to 1913. Late in the summer Dr. and Mrs. Noble will return to their home in Rockport, Mass.

In the course of the thirty years Dr. Noble played at St. Thomas' he was honored at a golden jubilee celebration which marked his fifty years of service as an organist. The Lambeth degree of doctor of music, conferred through the Archbishop of Canterbury for the first time to an organist outside the British Isles, was received by Dr. Noble in 1932. At the same time a stained-glass window was dedicated in his honor in St. Thomas' Church.

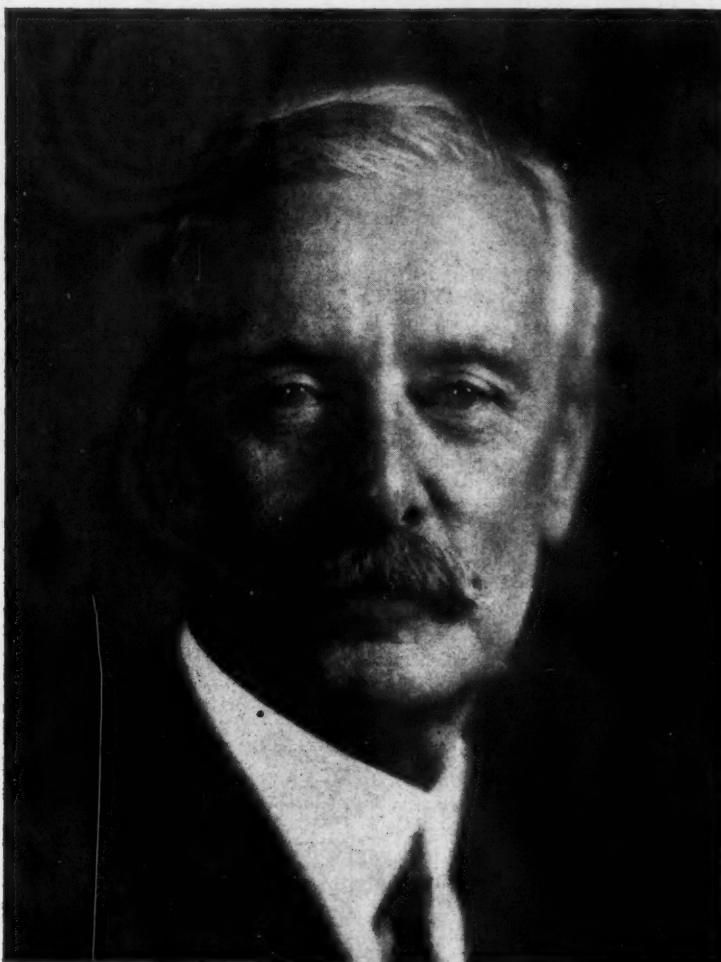
### CHICAGO WOMEN WILL GIVE BACH PROGRAM ON APRIL 8

The Chicago Club of Women Organists will present a Bach program April 8 at 8:15 at the University Church of Disciples, 5655 University Avenue. The choirs of the Disciples Church and of the Hyde Park Methodist Church will unite to sing Cantata 80 ("Ein feste Burg") under the direction of Mary Ruth Craven and B. Fred Wise, with Hazel Quinney at the organ. Miriam Clapp Duncan and Roxanne Breen Hume will play organ compositions. The program will be preceded by a dinner in the church-house.

### HINDEMITH CONCERTO ON AIR APRIL 30; E. P. BIGGS AT ORGAN

On Wednesday evening, April 30, from 11:30 p.m. to midnight, Eastern time, the Hindemith Organ Concerto will be broadcast from Cambridge, Mass., on the Columbia network program "Invitation to Music," with E. Power Biggs as soloist and Arthur Fiedler conducting a group from the Boston Symphony.

## DR. T. TERTIUS NOBLE, WHO GIVES FAREWELL RECITAL



### PROMINENT FACULTY CHOSEN FOR REDLANDS CONFERENCE

The University of Redlands in California announces an outstanding conference on church music from June 16 to June 26 at the School of Music on the University of Redlands campus. The director of the conference will be J. William Jones of the music faculty. The conference faculty will bring to the university campus some of the leading church musicians of the present day. Dr. David McK. Williams, organist and choirmaster of St. Bartholomew's Church, New York City, will go to California from the British West Indies, where he has been resting for several months. Everett Titcomb, organist and choirmaster of the Church of St. John the Evangelist, Boston; Ruth Gordon Jacobs of the Marlborough School, Los Angeles; John Burke, minister of music of the First Baptist Church, Los Angeles, and Richard Wagnon of Redlands University will complete the faculty.

An effort is being made to present practical courses in the following subjects: Hymnology, choir training, choral repertoire, Gregorian and Anglican chanting, oratorio and anthem accompaniment, organization and training of children's choirs.

Other important events at the conference will be a series of evening lecture-discussions. Contributing to the series will be Arthur Leslie Jacobs, director of the department of music, Church Federation of Los Angeles, and George F. Kruger, head of the School of Sacred Music of San Francisco Theological Seminary. There will also be daily organ recitals by leading organists of southern California.

The conference will close June 26 so that its members, if they wish, may go to Los Angeles to attend the Church Music Institute at Occidental College.

### UNION SEMINARY SERIES OPENED BY EVERETT J. HILTY

Everett Jay Hilty, on leave from the University of Colorado to work for his doctorate at the School of Sacred Music, opened the second semester's series of organ recitals in James Chapel at Union Theological Seminary, New York, Feb. 17. His program ranged from J. Walther (1684-1748) to Bernard Wagenaar of the Juilliard School. The Walther Variations on "Jesus, Priceless Treasure" were interesting as a series of short pieces. In Bach's Dorian Toccata and Mulet's "Thou Art the Rock" the steadiness of his rhythm was worthy of comment. The Widor Adagio gained in warmth and grace as the piece progressed. The "Eclogue" of Wagenaar is a singularly appealing work.

March 17 Grace Stout played and March 24 Frank Bohnhorst. April 21 Hans Vigeland will be the recitalist and April 28 Barbara J. Smith.

### PHILADELPHIA WANAMAKER STORE SPONSORS RECITALS

The Wanamaker store in Philadelphia sponsored a series of Lenten recitals on its great organ Wednesday mornings at 11 o'clock with eminent organists at the console. The schedule of recitalists was as follows:

Feb. 19—Robert Leech Bedell of New York.

Feb. 26—Paul Callaway, Washington Cathedral.

March 5—Walter Baker, Philadelphia. March 12—Dr. Charles M. Courboin of St. Patrick's Cathedral, New York.

March 19—William Sylvano Thunder, Philadelphia.

March 26—Virgil Fox of the Riverside Church, New York.

April 2—Dr. Alexander McCurdy, director of organ department at Curtis Institute and Westminster Choir College.

## TO PLACE BIG ORGAN ON NORTHWEST COAST

### MOLLER FOR PORTLAND, ORE.

Trinity Episcopal Church Awards Contract for a Large Three-Manual—Resources Shown by the Stop Specification.

The most important addition for a long time to the large organs in cities of the Pacific Northwest is to be a three-manual to be installed by M. P. Möller, Inc., in Trinity Episcopal Church, Portland, Ore. The contract has just been awarded. Negotiations for the builders were in the hands of Eugene E. Poole, Western district sales manager. The detached console will be of the drawstop type, except that intermanual couplers will be controlled by tilting tablets.

Following are the tonal resources of the new instrument:

#### GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute Harmonic, 4 ft., 61 pipes.  
Octave Quint, 2½ ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Fourniture, 4 rks., 244 pipes.  
Chimes, 25 notes.

#### SWELL ORGAN.

Geigen Diapason, 16 ft., 12 pipes.  
Rohrbourdon, 16 ft., 12 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Echo Salicional, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Contra Oboe, 16 ft., 12 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.

#### CHOIR ORGAN.

Contra Dulciana, 16 ft., 12 pipes.  
Viola, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Nachthorn, 4 ft., 73 pipes.  
Nasard, 2½ ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Tierce, 1½ ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Chimes (Deagan), 25 bells.

#### PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaton, 16 ft., 32 notes.  
Rohrbourdon, 16 ft., 32 notes.  
Contra Dulciana, 16 ft., 32 notes.  
Quint, 10½ ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Principal, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Rohrflöte, 8 ft., 32 notes.  
Choralbass, 4 ft., 32 pipes.  
Super Octave, 4 ft., 32 notes.  
Flute Harmonic, 4 ft., 32 notes.  
Sesquialtera, 3 rks., 96 pipes.  
Trombone, 16 ft., 12 pipes.  
Trumpet, 8 ft., 32 notes.

### LAURENCE JENKINS KILLED IN AUTOMOBILE ACCIDENT

Laurence Jenkins was instantly killed in a motor accident in Dayton, Ohio, March 8.

Mr. Jenkins was one of the founders of Camp Wa-Li-Ro, the summer boy choir school of the diocese of Ohio, and its associate director with Paul Allen Beymer. His musical career began as a soprano soloist in St. Matthew's Choir, Wheeling, W. Va. Later he moved to Cleveland and became baritone soloist of the Temple and choirmaster of the First Presbyterian Church of East Cleveland. Afterward he was choirmaster of St. James' Church, Painesville, and director of the Finnish National Choir, Fairport Harbor. He had spent the last few years in service, being a first lieutenant of engineers, and saw service in England.

Mr. Jenkins left a wife and two small sons.



## MANY EVENTS ON LIST FOR GUILD FESTIVAL

### PROGRAM TO COVER A WEEK

Recitals, Services, Lectures and the Annual Meeting and Dinner Are Among Attractions in New York May 12 to 16.

Details of the program for the national spring festival of the American Guild of Organists in New York City May 12 to 16 have been nearly completed and a week of unusual interest to all organists who will be able to attend the events scheduled is assured. Recitalists representing the various sections of the country have been asked to play and other attractive programs will fill every hour of the day.

The following schedule of events has been sent from the Guild office in New York:

#### Monday, May 12.

4:15 p.m.—Recital at Holy Trinity Church, Brooklyn, by Dora Poteet, A.A.G.O. of Southern Methodist University, Dallas, Tex.

8:15 p.m.—Service at Grace Church, Brooklyn, under the direction of Anne Versteeg McKittrick, F.A.G.O., Ch.M., F.T.C.L. Officers, counselors, deans and regents are invited to be in the procession. Gowns and hoods will be worn.

#### Tuesday, May 13.

9:30 a.m.—Pilgrimage to the Cloisters, Fort Tryon Park (meet at National Headquarters). Recorded program of medieval music.

1 p.m.—Concert of chamber music (organ, trumpet, oboe, flute, viola, cello and celesta) at St. Paul's Chapel, Columbia University, by E. Power Biggs and assisting artists.

3:15 p.m.—Lecture at Calvary Church, New York, by Dr. Harold W. Thompson of Cornell University and THE DIAPASON on "Thirty Years of American Church Music."

4:15 p.m.—Recital at Calvary Church by August Maekelberghe, F.A.G.O., organist Church of the Messiah, Detroit, Mich.

6:30 p.m.—Dinner and annual meeting of the Guild at Schrafft's restaurant, Fifth Avenue. Guest speaker, Dr. Howard Hanson.

#### Wednesday, May 14.

11 a.m.—Visit to St. Paul's Chapel, oldest church edifice in New York City, dedicated in 1766.

12:30 p.m.—Recital at Trinity Church by Richard Ross of Brown Memorial Presbyterian Church, Baltimore.

3 p.m.—At Cathedral of St. John the Divine, Pilgrimage under the direction of Canon Sacrist E. N. West, D.D., chairman of the Guild. Organ music and sung evensong under the direction of Dr. Norman Coke-Jephcott, F.R.C.O., F.A.G.O.

8:15 p.m.—Organ, instrumental and choral music, Union Theological Seminary, School of Sacred Music, at James Memorial Chapel, under the direction of Dr. Hugh Porter, F.A.G.O.

#### Thursday, May 15.

Services at various New York churches. A limited number of tickets are available at the Guild office for the 11 a.m. service at Trinity Church.

3 p.m.—Lecture and discussion at St. Bartholomew's community-house by Walter A. Taylor of the American Institute of Architects.

4:30 p.m.—Meeting of the council with the deans and regents in the choir-room of St. Bartholomew's Church.

6:30 p.m.—Warden's dinner to deans and regents at the Cafe Savarin, Waldorf-Astoria Hotel.

8:15 p.m.—Service at St. Bartholomew's Church. Combined choirs (200 voices) with trumpets, trombone and timpani. In a program of the compositions of Dr. David McK. Williams, F.A.G.O., under the direction of Harold W. Friedell, F.T.C.L., F.A.G.O. Officers, counselors, deans and regents are invited to walk in the procession. Gowns and hoods will be worn.

#### Friday, May 16.

Forenoon—Visit to the Metropolitan Museum of Fine Arts. Collection of ancient instruments. Dr. Emanuel Winteritz, curator.

12:30 p.m.—Recital at the Brick Presbyterian Church by Theodore Schaefer, M.S.M., organist Covenant First Presbyterian Church, Washington, D. C.

3 p.m.—Lecture at St. Bartholomew's community-house by Dr. Carlton Sprague Smith, chief of the music division of the New York Public Library, on "Organists and Organ Music in Latin America."

4:15 p.m.—Recital at St. Bartholomew's Church by Robert Noehren of Davidson College, N. C.

8:30 p.m.—Guild theater party, 1946 Pulitzer prize play, "The State of the Union," at the Hudson Theater.

## MARY CHAPPELL FISHER



## MARY CHAPPELL FISHER DIES; FIRST WOMAN RECITALIST

Mary Chappell Fisher, for many years an active organist of front rank, both in church work and recital, and one of the founders of the American Guild of Organists, died at her home in Rochester, N. Y., Feb. 25. Mrs. Fisher is believed to have been the first nationally prominent woman concert organist of America. For many years she made her home in Niagara Falls, but during her retirement had lived in Rochester. In Niagara Falls the Fisher residence was frequently opened to her fellow organists.

Mrs. Fisher, a native of Auburn, N. Y., made organ playing her life work. She studied first under her father, Newton Chappell, making rapid progress and taking a position in a small church when only 13 years old. Later she was a pupil of I. V. Flagler of Auburn and then went to New York, where she studied with Dr. Gerrit Smith. Later she was a pupil of Guilmant and went to Paris three times for study with him.

Mrs. Fisher was the first woman to be invited by the trustees of Carnegie Music Hall, Pittsburgh, to give recitals there. She played frequently for the Guild and appeared as a recitalist at the Pan-American and St. Louis Expositions. Her longest period of service was in three of the largest Rochester churches.

Mrs. Fisher's husband, Frank J. Fisher, died in 1940.

In 1941 the Niagara Falls branch of the Guild elected Mrs. Fisher a life member in recognition of her contribution to organ music.

## MRS. JOHN STARK EVANS

### KILLED IN OREGON CRASH

Mrs. John Stark Evans, wife of the director of music at Lewis and Clark College, was injured fatally in a traffic accident in Albany, Ore., in March and died a few minutes after being taken to the hospital. Mr. Evans suffered injuries described as minor. J. L. Mayberry of Corvallis, whose car collided with the one driven by Mr. Evans, suffered a skull fracture.

Mrs. Evans was state president of the League of Women Voters. Mr. Evans is organist at the First Presbyterian Church of Portland.

## INSTITUTE ON CHURCH MUSIC AT OHIO STATE UNIVERSITY

Two summer institutes to be held the week of July 8 are announced by Ohio State University's School of Music in Columbus. One is the institute on church music and worship July 8 to 17 and the other an instrumental music education workshop July 8 to 18. Registrants will be housed in the university dormitories.

The church music sessions, under the direction of Professor Louis H. Diercks, will include workshops in organ and service playing, choral singing and conducting. In the instrumental music series, with Professor Manley R. Whitcomb as director, registrants will consider hand techniques, new developments in teaching methods and materials. Applications and inquiries are being received by the School of Music, Ohio State University, Columbus 10, Ohio.

## LESTER J. HEATH, VETERAN CHICAGO ORGANIST, IS DEAD

Lester J. Heath, organist and choirmaster of All Saints' Episcopal Church, Chicago, died Feb. 25.

Mr. Heath served as organist and choirmaster at All Saints' for thirty-four years and trained nearly 1,000 boys and girls. He was born in Odell, Ill., and studied at the American Conservatory of Music and the Columbia School of Music, and under Peter C. Lutkin and A. Cyril Graham at Northwestern University. His first position as organist was at the Church of St. John the Evangelist. From there he went to All Saints'. He served as president of the Chicago Choirmasters' Association (Episcopal boy choirs) at one time and played for various Masonic lodges.

Services were held at All Saints' Feb. 28.

## MASSACHUSETTS CHAPTER BOSTON SPRING FESTIVAL

APRIL 14TH AND 15TH

PROGRAM AVAILABLE

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## IN THIS MONTH'S ISSUE

Farewell recital by Dr. T. Tertius Noble, under the auspices of the A.G.O., is played at St. Thomas' Church in New York.

Spring festival of the American Guild of Organists in New York May 12 to 16 will be marked by attractive program.

Arthur Scott Brook, prominent organist and designer of organs, dies in Atlantic City, N. J.

Kalamazoo, Mich., has its first Bach festival.

Memories of early days in his career in England and association with celebrities form subject of reminiscences of Thomas J. Crawford.

Harold W. Friedell is appointed permanent successor of Dr. David McK. Williams at St. Bartholomew's Church, New York City.

Jan. P. Sweelinck and his contribution to early organ music is the subject of an article based on translation from Dutch volume by K. Mulder Schuil, M.S.M.

M. P. Möller is to build large organ for Trinity Episcopal Church in Portland Ore.

New Holy Ghost Catholic Church in Denver is to have a large Kilgen organ.

## THE DIAPASON

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## ARTHUR SCOTT BROOK, DIES IN ATLANTIC CITY

### CLOSE OF AN ACTIVE CAREER

Born in New Zealand, Brought to U. S. by Leland Stanford, Organist for Senator Clark, Designed St. Louis Exposition Organ.

Arthur Scott Brook, who achieved fame as an organist and as a designer of organs, died March 7 in Atlantic City, N. J., which was his home for many years. He was 78 years old. For sixteen years he was private organist for Senator William A. Clark at his New York mansion. He drew up the specifications for the St. Louis Exposition organ, which in later years was sold to John Wanamaker and which now, greatly enlarged, stands in the Philadelphia Wanamaker store. Since 1923 he had lived in Atlantic City. He was engaged by Atlantic City as its inspector when the large organ in the convention hall was built. For four years he was president of the National Association of Organists.

Mr. Brook was born in Christchurch, New Zealand, and his first contact with music was as a choir boy in the church from which the town received its name. He first studied under Arthur J. Towsey, and later went to Sydney, Australia, where he studied for a time under August Wiegand, municipal organist in Centennial Hall.

Mr. Brook succeeded Wiegand and continued his study under Thomas Flaming and Sir Julius Benedict. He served as organist and choirmaster of the Church of St. Peter and St. Paul in Sydney, where he stayed five years.

Leland Stanford, the Pacific Coast financier, was responsible for bringing Mr. Brook to this country and he was chosen as organist of Leland Stanford University, where he continued until 1904. It was in that year the St. Louis world's fair opened and Mr. Brook was called upon as an organ expert to install the organ at the exposition. While playing at the fair he met Senator Clark, known as the "Copper King," who engaged him as his private organist in New York. He was associated for some time with Dr. George A. Audsley in the firm of Brook & Audsley.

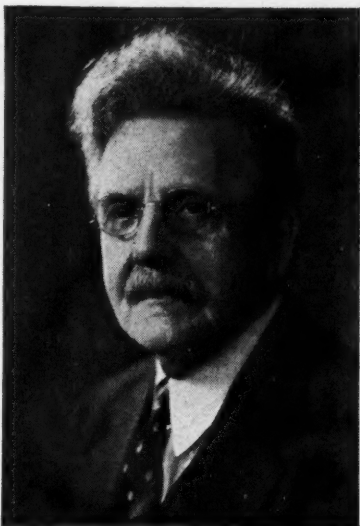
In November, 1938, Mr. Brook was honored at a golden jubilee concert, in recognition of his fiftieth anniversary as a professional musician. This was attended by more than 1,400 people in the senior high school auditorium. In 1938 he organized the Atlantic City Festival Chorus of more than 100 voices and conducted concerts until the war caused the disbanding of the organization.

Mr. Brook's principal composition is a Thanksgiving cantata. The first public presentation of the work took place in 1934. It was later chosen for presentation at the New York world's fair by the Atlantic City Festival Chorus. Herbert Staveland, well-known Brooklyn conductor, directed the presentation.

Mr. Brook was a member of the joint committee of the American Guild of Organists and the National Association of Organists on standardization of console arrangements.

Mr. Brook's third marriage took place April 14, 1926, to Miss Lillian Edith Hauck of Ventnor, N. J. Surviving are

## ARTHUR SCOTT BROOK



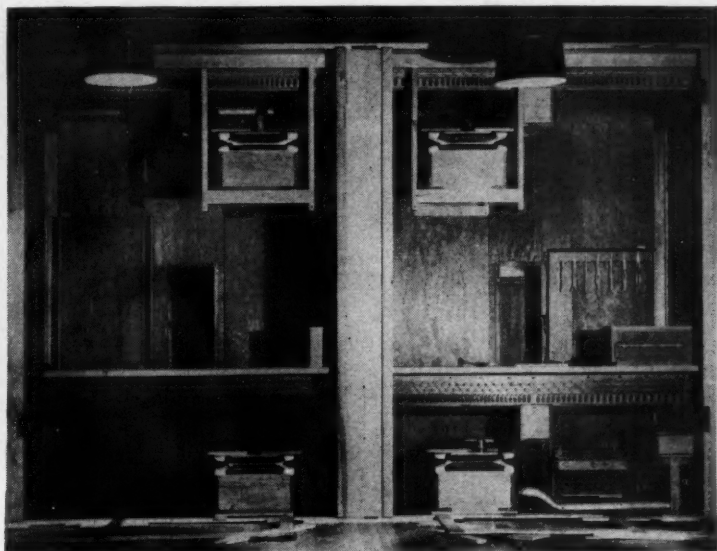
his widow, two sons, Walter Scott Brook of Absecon and Edward of Iowa; a grandson, two sisters, Mrs. J. B. Colville and Mrs. Charles A. Eldridge, both of Christchurch, New Zealand, and a brother, Walter, also of Christchurch.

A throng of friends and music-lovers attended the funeral services March 11 in St. James' Episcopal Church, Atlantic City. Members of the Atlantic City Festival Chorus, which Mr. Brook formerly directed, paid a musical tribute by singing selections from his cantata, "Laudate Dominum." Three clergymen participated in the burial services. The Rev. Andrew C. Braun of Ventnor's Trinity Methodist Church opened with reading from the Psalms; the Rev. John C. Roak of Old Swedes Church, Philadelphia, and the Church of the Redeemer, Longport, read the Scripture lesson, and the Rev. Arthur J. Blythe of St. James' closed with prayers. At the organ were Joseph Lilly, Nathan I. Reinhart and Mida Blake.

### NOTED ORGANISTS TO TEACH AT METHUEN THIS SUMMER

The newly-formed Organ Institute of Methuen, Mass., announces that its first summer session will be held this year from July 21 to Aug. 16. Daily master classes will be conducted by Carl Weinrich, Arthur Howes, Ernest White and E. Power Biggs during the four weeks in the Methuen Memorial Music Hall, utilizing the former Boston Music Hall organ. This famous instrument, originally built by Walcker of Ludwigsburg, Germany, in 1857, is being rebuilt by the Aeolian-Skinner Company and will be completed prior to the opening of the summer school. Living quarters and meals will be provided for students at Phillips Academy, Andover. Practicing facilities will be available in the churches of Andover and Methuen.

As a part of the institute's program there will be a festival of organ music. It will include eight recitals, two by each member of the faculty, on Friday and Saturday evenings. The Friday programs will consist of organ music alone and the Saturday recitals will include compositions for organ in combination with other instruments and voices.



# EFFICIENT PLANNING

The accompanying picture shows the position of the chests for an Aeolian-Skinner installation of two open and two enclosed divisions.

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## Marriott's Setting of Psalm 103 Moves Chicago Audiences

Christened by a downpour of rain and whirling snow that made the worst equinoctial storm Chicago has experienced in years, Fred Marriott's setting of the 103rd Psalm waved off this unfriendly gesture and had a highly successful premiere before an audience that filled the great Rockefeller Chapel at the University of Chicago March 24. And the next night another congregation of the same size heard the repeat performance.

The event was of extraordinary significance to the organ fraternity, for Mr. Marriott is the distinguished organist of Rockefeller Chapel and presides also over its fine carillon in the tower. In recent years he has enhanced his reputation through his compositions for the organ. Now he has completed a large-scale oratorio whose first presentation won him an ovation. Throughout the two hours required for the singing of the Psalm there was not a sign of lack of attention to every note, and at the conclusion of the final chorus, "Bless the Lord, All Ye His Hosts," in which chorus, orchestra and soloists united in a grand climax, the composer was greeted enthusiastically, the entire audience standing in tribute to him.

Inspired by a libretto that is an epitome of the faith that sustained the men of the Old Dispensation, and has comforted the new to the present day, Mr. Marriott rose to the occasion and instilled in his music the assurance, the strength and the poetry that characterize the Psalm. Religious feeling marks the choruses and solos throughout and one felt that it was a service rather than a concert he was attending.

The composer was fortunate in the forces which took part in the premiere of his work. Mme. Jarmila Novotna, soprano, and Raoul Jobin, tenor, both of the Metropolitan Opera, were the chief soloists and were supplemented by Jean Leisk, James McEnery, Robert Erickson and Theodore Rall. The university choir of eighty voices did splendid work and some fifty-four instrumental players from the Chicago Symphony Orchestra were heartily in rapport with the vocal forces in their accompaniments. Gerhard Schroth, director of chapel music, conducted the performance with authority and with understanding of the composer's intentions.

A detailed review would require more space than is available, but one felt a spirit of serenity in the orchestral prelude and the fine violin solos of Josef Faerber; in the opening chorus there were fine effects with the antiphonal choir in the rear gallery; Mr. Jobin made a deep impression with the dramatic solo "Who Redeemeth Thy Life from Destruction"; the chorus "He Made Known His Ways unto Moses," with obbligato by Mr. Faerber, was a lovely feature, as was the tender solo of Miss Leisk, "The Lord Is Full of Compassion." Miss Novotna excelled in "He Hath Not Dealt." One of the best numbers was "As Far as the East Is from the West" by Mr. Jobin, followed by "For He Knoweth Our Frame," in which the singing of Mr. Erickson and Mr. Jobin was supplemented by a beautiful cello solo by

DR. IRENE ROBERTSON



Jeska Slebos. The realistic effect of wind in "For the Wind Passeth over It" vied with the elements outside. The chorus "But the Mercy of the Lord Is from Everlasting" should offer a new anthem that many choirmasters might well place in their libraries. And the brass chorus in the gallery for Mr. Jobin's climactic "The Lord Hath Prepared His Throne," with the instrumental benediction and the last chorus, already mentioned, held the interest of all to the end.

Mr. Marriott has put his creative talents to work to produce something which one may safely predict will live long after his own generation.

Mr. Marriott has dedicated his composition to Dr. Charles W. Gilkey, dean of the chapel, and Mrs. Gilkey.

### DOCTOR'S DEGREE CONFERRED ON MISS IRENE ROBERTSON

The honorary degree of doctor of music was conferred upon Miss Irene Robertson, church and concert organist of Los Angeles, by the College of the Pacific at a special convocation Feb. 18 in the Morris Chapel.

Miss Robertson has been organist of the First Methodist Church of Los Angeles since 1934 and head of the organ department at the University of Southern California since 1945. She won the degree of bachelor of music in 1935 and the master's degree in 1939 from the University of Southern California, and became an A.A.G.O. in 1939 and a fellow in 1944. Miss Robertson was the first woman dean of the Los Angeles Chapter, A.G.O., holding the office from 1942 to 1944. Her organ study was carried on with Arthur Poister, Carl Weinrich, Alexander McCurdy, Joseph Bonnet and Marcel Dupré.

### TITCOMB AND SNOW DIRECT LITURGICAL MUSIC PROGRAM

A program of liturgical music of various periods was given in Trinity Church, Boston, March 12 under the direction of Francis W. Snow and Everett Titcomb. The Trinity choir of boys and men and a mixed chorus made up of the Schola Cantorum of the Church of St. John the Evangelist, the Canterbury Club Chorus and the liturgical music classes from Boston University College of Music took part. They were assisted by the brass quartet of Boston University. The program closed with a performance of Mr. Titcomb's Te Deum by the combined chorus, accompanied by organ and brass.

### JACK H. OSSEWAARDE GOES TO CALVARY CHURCH IN N. Y.

Jack H. Ossewaarde has been appointed organist and choirmaster of Calvary Church, New York City, succeeding Harold Friedell, who went to St. Bartholomew's Church. W. A. Goldsworthy, former organist of St. Mark's-in-the-Bouwerie, is taking Mr. Ossewaarde's place at St. Stephen's Church, Wilkes-Barre, Pa., temporarily until a permanent successor can be found.

THE DAVIDSON COLLEGE Concert Band has returned to the campus in North Carolina from a tour which included Florence, S. C., Atlanta, Thomasville and Waycross, Ga., and Newton, N. C. Professor James Christian Pfohl, director of music at the college and well-known organist, conducted all of the concerts. This fifty-piece organization resumed its tour this year after war-time travel difficulties had forced cancellation of the trip since 1942. Of the fifty members eighteen are ex-service men.

## THIS QUESTION OF CLARITY

Clarity or transparency of ensemble implies freedom from overly-fundamental timbres.

Clarity in polyphony has nothing to do with ensemble clarity. In fact, ensemble clarity can cause polyphonic obscurity!

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It is easy to regulate certain registers in this manner—but which registers? How shall the rest of such abnormal registers be treated? It is risky not to know.

The ensemble for polyphony is not the major ensemble. Thus full organ and even full Great can be transparent and the polyphonic ensemble less so.

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Christ Our Passover (Chant in Unison)..... I. Mellwraith  
The Healing Leaves..... L. C. Eley  
Hosanna..... Hummel, arr. Dickinson  
The Soul Must Bear the Cross  
..... Corner-Reimann, arr. Dickinson  
An Easter Carol (S.A.)..... H. C. Rockefeller  
Benedictus es, Domine in C..... W. S. Nagle

### ORGAN

- Paraphrase on "Jesus Christ is Risen"..... E. Campbell  
Largo in F sharp minor..... F. Veracini, arr. Black  
Ave Maria..... Bach-Gounod, arr. Volkel  
Improvisation on Two Chorales  
(Palm Sunday)..... A. G. Y. Brown  
Six Religious Preludes..... Jaromir Weinberger  
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Organist and Choirmaster  
Calvary Church  
New York City



## Festival in Honor of Russell H. Miles to Mark Anniversary

Russell Hancock Miles will be honored by the Champaign-Urbana Chapter of the American Guild of Organists at a Miles festival concert in Smith Music Hall at the University of Illinois Monday evening, April 28. The festival is partly in recognition of Professor Miles' service to the cause of music as a church and concert organist, teacher and trainer of organists, teacher of musical theory and composer of church and concert music and partly in recognition of his twenty-five years of service to the school of music of the University of Illinois, completed at the end of the current school year.

The festival will consist of a concert of works drawn entirely from the writings of Professor Miles. Kenneth Cutler, dean of the Champaign-Urbana Chapter and music director at radio station WILL, will open the festival with the playing of the "Sonata Cromatica" for organ. Wolfgang Kuhn, violinist, accompanied by Jane Churchill Watt, pianist, will play the Concert Piece for Violin. Bruce Foote, baritone, accompanied by Sherman Schoonmaker, pianist, will sing three songs—"Make a Joyful Noise unto the Lord," "O That 'Twere Possible" and "Flow Gently, Sweet Afton." A festival chorus will sing three of Professor Miles' anthems and his cantata "The Chambered Nautilus." Soloists for the anthems and the cantata will be Eleanor Shockey and Rita Stiles Nelson, sopranos; Grace Wilson, contralto, and Bruce Foote, baritone. The choral works will be conducted by Professor Miles. Accompaniments will be played by Sherman Schoonmaker, pianist, and John D. Morrison, organist.

The festival chorus will be made up of members of the university chorus and the combined choirs of Guild members. Choirs participating include those of the following churches: University Baptist, Champaign, Kenneth Cutler director; First Congregational, Champaign, Russell Miles director; Grace Evangelical Lutheran, Mrs. J. L. Benefiel director and Mrs. Nadine Kistner organist; First Methodist, Champaign, King Kellogg director and John D. Morrison organist; Trinity Methodist, Urbana, Clarence E. Sawhill director; First Presbyterian, Champaign, LeRoy and Elisabeth Hamp, co-directors; McKinley Presbyterian, Lester Van Tress and William Paul Stroud directors; First Presbyterian, Urbana, Mrs. Bessie Iles director, and St. Peter's Evangelical and Reformed, Champaign, Mrs. William Leach director and Mrs. Beatrice Mueller organist.

With the exception of two of the songs and the Concert Piece for Violin all music on the program has been published.

Russell Hancock Miles was granted the degree of bachelor of music by Syracuse University in 1921 and the degree of master of music by the same university in 1930. He was a distinguished student in composition of Dr. William Berwald, who later became his father-in-law. In recent years Professor Miles has coached in composition with Arnold Schönberg. He was appointed instructor in organ playing at the University of Illinois in 1922 and in 1940 became full

RUSSELL HANCOCK MILES



professor. He teaches organ playing in the graduate and undergraduate school and organ literature and a course on Bach in the graduate school. During the academic year he participates in the Sunday vesper recitals at the university. Professor Miles is conductor of the university chorus, which gave Bach's "St. Matthew Passion" under his direction on the evening of Palm Sunday, March 30.

In addition to his work at the university Professor Miles taught at the summer sessions of the University of California at Los Angeles for several years. He has been organist and choirmaster at the First Congregational Church in Champaign for twenty-three years. His compositions include organ solos, anthems, sacred and secular songs and cantatas. "The Chambered Nautilus" was performed by the University of Illinois Chorus in 1946, by the Syracuse University Chorus (to which it was dedicated) under the direction of Dr. Howard Lyman in 1944 and by the Community Chorus of Great Neck, Long Island, N. Y., under the direction of Hugh Mc-Edwards in 1946.

Professor Miles is the son of the late C. Austin Miles, organist and composer of many hymn-tunes in current use. In 1923 he married Elsa Berwald, daughter of his friend and teacher, Dr. William Berwald of Syracuse University. There are three children—two daughters and a son.

### CURRY'S NEW CANTATA SUNG BY CHORUS OF 600 VOICES

The new cantata "Thy Kingdom Come," composed by Dr. W. Lawrence Curry, minister of music at the First Methodist Church, Germantown, Philadelphia, head of the department of music at Beaver College, Jenkintown, was given a premiere performance March 15 by the Delaware County Choral Society, Dr. Clyde R. Dengler, conductor. The work is dedicated to this society on its twentieth anniversary. The chorus was augmented by the choral club of the Upper Darby High School, making a chorus of about 600 voices. The baritone soloist for the evening was Robert Merrill of the Metropolitan Opera Association.

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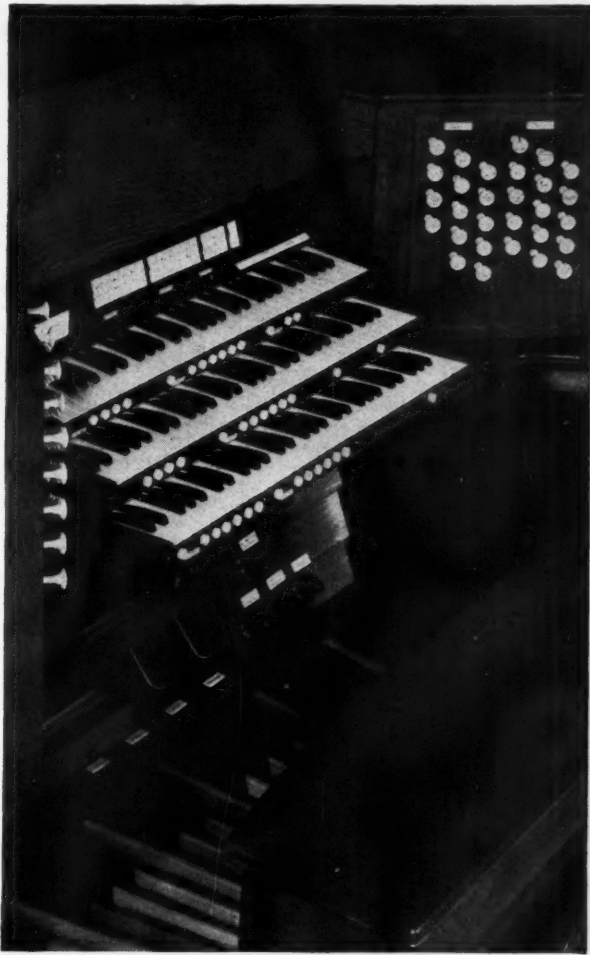
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## HAROLD W. FRIEDEL

HAROLD W. FRIEDEL NAMED  
FOR ST. BARTHOLOMEW'S POST

Harold W. Friedell, F.T.C.L., F.A.G.O., has been appointed organist and choir-master of St. Bartholomew's Episcopal Church in New York, according to an announcement by the rector, Dr. George Paul T. Sargent. Mr. Friedell, who has been at Calvary Church, acted as temporary organist of St. Bartholomew's for the last two months. The permanent appointment of Mr. Friedell follows the decision of Dr. David McK. Williams not to return to his post at this large church after his leave of absence. Dr. Sargent in a letter to the congregation made this announcement in the following words:

It is with very real regret that I announce to the congregation that, after serious consideration, David McK. Williams has notified the vestry and me that, in spite of the rest and change, he feels that he will be unable to resume his work as organist and choir-master at St. Bartholomew's. Therefore the vestry has bowed to his decision and has accepted, with deep regret, Dr. Williams' resignation. I know that his many friends in the

congregation will join with me in the prayer that eventually his hearing may be restored and that he may return to share to some degree in the life of the parish and in the exercise of his brilliant gifts.

To succeed Dr. Williams, the vestry has appointed Harold W. Friedell, who has been our acting organist and choir-master for the past two months. I am sure that you have appreciated his musical ability and leadership during this period, and that you will give him a hearty welcome as he assumes this great responsibility. I feel that it is truly a "ministry of music" and that he will do all in his power to maintain that phase of our worship on the same high plane as in the past.

HERBERT G. STEWART SERVES  
VIRGINIA CHURCH 21 YEARS

Herbert G. Stewart celebrated his twenty-first anniversary as organist of the Park View Methodist Church of Portsmouth, Va., with special musical services March 9. The choir held a reception after the evening worship and presented Mr. Stewart with a silver platter.

Mr. Stewart, who began his organ work when a junior in high school, has had two leaves of absence during the twenty-one-year period—one to attend college and the other for service in the army during the recent war. He served as chaplain's assistant at Camp Lee, Va., Camp Reynolds, Pa., and Fort Monmouth, N. J. Mr. Stewart began his choir directing duties at the church in 1933. He was given the position of minister of music in 1945. He has two choirs.

The following organ music was used at the anniversary: "Toccata per l'Elevazione," Frescobaldi; Prelude, Fugue and Chaconne, Buxtehude; "Come, Blessed Death," Bach; Chaconne, Handel; "Romance sans Paroles," Bonnet; Andante Cantabile from Fourth Symphony, Widor; Andante in G, Batiste; "Sunrise," Karg-Elert; "The Thrush," Kinder; "Echo Bells," Brewer, and "At the Close of Day," Herbert G. Stewart.

FERNANDO GERMANI gave his first public recital in England since 1939 for the Organ Music Society Feb. 13 at St. Luke's, Chelsea. The program consisted of works by Max Reger. It included three major works—the two Chorale Phantasies (Op. 40) and the monumental Variations and Fugue on an Original Theme (Op. 73).

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Cadman, C. W.	A Red Bird Sang in a Green Green Tree (This is the last work by the composer before he passed away)	.15
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## DR. PALMER CHRISTIAN



IN MEMORY OF DR. PALMER CHRISTIAN, whose death Feb. 19 was recorded in the March issue of THE DIAPASON, his former pupil and assistant, E. William Doty, director of the music school at the University of Texas, gave a recital Sunday afternoon, Feb. 23, at Hill Auditorium in Ann Arbor, Mich. Mr. Doty played these compositions: Prelude in C minor and Chorales, "O Man, Lament This Mortal Life" and "O Wondrous Day of Resurrection," Bach; Chorale No. 1 in E major, Franck; "Praeludium," Kodaly; Fantasia and Fugue on "B-A-C-H," Liszt; Prelude in E minor, Bach. Mr. Doty studied with Dr. Christian at the University of Michigan from 1926 to 1929 and was his assistant from 1930 to 1938.

Dr. Christian had been on sick leave from the university from Christmas until about two weeks before his death, when he resumed his teaching on a reduced schedule. To the biographical data in the article in the March issue the following may be added: In 1925 Professor Christian served as American representative at the international organ-orchestra concert at the Wanamaker Auditorium in New York. He was a member of the Music

Teachers' National Association, serving as chairman of the organ-choral committee from 1930 to 1940. He also was a member of the American Guild of Organists, Phi Mu Alpha, Pi Kappa Lambda, and of the First Presbyterian Church in Ann Arbor. Dr. Christian was a charter member of the Illinois Chapter, A.G.O., and was treasurer from 1914 to 1916 and sub-dean in 1923 and 1924.

ROBERT NOEHREN ON TOUR  
OF 4,500 MILES IN MARCH

Robert Noehren, organist and instructor of music at Davidson College, Davidson, N. C., began a recital tour in March which will extend over 4,500 miles and which will include appearances in Washington, Philadelphia, Boston, Toronto, Chicago and Akron. The first recital was played in Washington, D. C., March 2 at the National Cathedral. He played in Philadelphia March 4 at the First Presbyterian Church and March 6 at the Church of the Advent in Boston. March 8 Mr. Noehren went to Toronto, where his recital took place in St. Paul's Anglican Church. The organ at St. Paul's is the largest church organ in Canada.

March 23 Mr. Noehren was to give a recital for the American Guild of Organists in honor of Leo Sowerby at the Fourth Presbyterian Church in Chicago. The program consisted entirely of compositions by Dr. Sowerby. The last concert on the tour was at the Church of Our Saviour in Akron, Ohio, March 25.

Mr. Noehren, born in Buffalo, N. Y., began study of the organ when he was 12 years old. At 15 he played a series of daily broadcasts. On completion of his high school education he entered the Juilliard School of Music in New York. In 1929 he won a scholarship to study organ at the Curtis Institute of Music in Philadelphia. Later he studied church music in England at Yorkminster Cathedral. He took composition with Paul Hindemith.

MISS M. AMELIA PARK, organist for fifty-five years at St. Stephen's Episcopal Church, Millburn, N. J., died March 8 in her home at the age of 94 years. She was a piano teacher until her retirement nine years ago.

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## Kalamazoo's First Bach Festival Has to Be Given Twice

By R. A. PATTON

Proponents of good music in Kalamazoo, Mich., are elated over the fact that the city's first Bach festival proved both an artistic and a financial success.

Blessed with two symphony orchestras—a senior and a junior organization—both heard in winter programs; a community concert course and an annual 300-voice chorus presentation of "The Messiah," Kalamazoo welcomed the festival idea cordially. The plan originated with Henry Overley, head of the school of music of Kalamazoo College, and was sponsored as a community project by the college. Dr. Paul Lamont Thompson, president, was honorary chairman of the executive committee and gave active and valuable support. Mr. Overley drew upon the influential persons interested in music for his executive committee. Stetson Chapel, a beautiful example of early colonial ecclesiastical architecture, equipped with a three-manual Möller organ, was the scene of the festival.

As originally planned, the festival was to have been given in three programs—an organ recital, a chamber music evening with harpsichord and a chorus giving "The Passion according to St. Matthew." That schedule was adhered to, but it had to be repeated because of the limited seating capacity of the chapel and the general interest the project developed. Programs began Feb. 27 and extended in two overlapping series until March 5.

As his aid at the organ Mr. Overley was fortunate in having Frank K. Owen, organist and choirmaster of St. Luke's Episcopal Church, as accompanist. Mr. Owen went to Kalamazoo two years ago from Minneapolis, where he had been accompanist for ten years for the Bach festival put on by the University of Minnesota. Nationally-known artists were engaged for the organ and harpsichord guest performers and as soloists in "The Passion." A seventeen-piece chamber

HENRY OVERLEY



music ensemble made up of professional string and woodwind players appeared in the chamber music program with the harpsichord, and with that instrument and the organ provided the accompaniment for "The Passion."

The artists engaged were Arthur B. Jennings, organist of the University of Minnesota; Yella Pessl, harpsichordist and director of the Bach Circle of New York City; Harold Haugh, tenor, from Oberlin College; Lilian Knowles, contralto, a former Kalamazoo resident now in New York City; Leonard Treash, basso-cantante, and Mary Marting Pendell, soprano, both of Cleveland, and Dr. Nelson Leonard, bass-baritone, from the University of Illinois.

Mr. Overley's effort throughout was to draw the community into full participation in the festival. So in addition to forming the orchestra from local professional ranks, he built the chorus by invitation from all choruses and choirs of the city. The result was a chorus of 125 selected singers. Twenty-four St. Luke's

FRANK K. OWEN



choir boys were used in the first chorus and chorale of "The Passion," a soprano and contralto sang a duet and a double quartet was used in the chamber music program. An eighty-voice *a cappella* choir from the Central High School, directed by Miss Esther Nelson, was enlisted for the opening organ program.

Following was the program of Mr. Jennings: Toccata, Adagio and Fugue in C major; Arioso from Cantata No. 156; Gigue from an Unfinished Suite; Sonata from the Cantata "God's Time Is Best"; "In dulci Jubilo"; choir and organ, "Dearest Lord Jesus," "Wachet auf," "Jesu, meine Freude," Passion Chorale and "Jesu, Joy of Man's Desiring"; Chorale Preludes, "Erbarm' Dich mein," O Herre Gott and "Nun freut Euch"; Fantasie and Fugue in G minor.

### VINCENT PARIS FISH WRITES

#### SETTING OF THE "V'SHOMRU"

Appropriate to the spirit of "Brotherhood" was the warm reception recently

accorded to music written for the "V'Shomru" by Vincent Paris Fish, minister of music at the Third Presbyterian Church of Elizabeth, N. J. The composition was presented by the Hazomir Choral Society of Newark, under the direction of Mark Silver, at a Jewish music festival. The "V'Shomru" is part of a prayer ritual in synagogues on Friday nights and in services Saturday mornings.

The audience appreciated the work so well that the composer was compelled to come to the platform to acknowledge the applause. Though Mr. Fish has written many compositions, both secular and sacred, he won much praise for the sympathetic and understanding manner in which he composed music in the medium of a faith not his own.

Besides Mr. Fish's work as a composer and the director of the choir at the Third Presbyterian Church, he is a tenor soloist and conductor of the newly-organized Choral Society of Eastern Union County, which gave "The Messiah" as its first presentation in January at Elizabeth.

### CHURCH MUSIC INSTITUTE

IN ATLANTA, GA., JUNE 9 TO 13

Dr. Oliver S. Beltz, Dr. Clarence Dickinson, Mrs. Dickinson and Miss Elizabeth Jane Anderson will head a church music institute to be held at the Peachtree Christian Church, Atlanta, June 9 to 13, with the Georgia Chapter and the Atlanta Music Club as joint sponsors. Choir development, choir and organ repertoire, service playing, the great liturgies and studies in hymnody are among the features offered. The institute is patterned after the school successfully conducted by Dr. Beltz for fifteen years at Northwestern University. Music publishers will have the latest choral and organ music on display.

The five days and evenings are designed to appeal to the layman as well as the professional musician, with the evening sessions featuring organ and choral concerts. This stimulating course is expected to draw registrants from the entire Southeast and inquiries are beginning to come from neighboring states. Full information will be mailed upon request to Miss Edna Whitmore, Peachtree Christian Church, Atlanta, Ga.

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## EDWARD H. JOHE



EDWARD H. JOHE dedicated the new Allegheny College organ in a vesper recital March 2 in Ford Chapel, Meadville, Pa. Mr. Johe's program included these compositions: Suite in F; Corelli; Chorale Preludes, "We Pray Now to the Holy Spirit" and "Praise God, Ye Christians," Buxtehude; Fugue in E flat, "The Trinity," Bach; Sinfonia, "I Stand at the Threshold," Bach; Magnificat, Bonnet; "Le Coucou," d'Aquin; Chorale in E major, Franck; Irish Air, "The Little Red Lark," Clokey; Tone Poem, "Voices of the Night," Karg-Elert; "Ariel," Bonnet; Two Psalm Sketches, Whitlock; Toccata, "Thou Art the Rock," Mulet.

The new organ, a three-manual Möller, has been described in THE DIAPASON.

Mr. Johe served as college organist and instructor in organ and piano and as assistant director and business manager of the Allegheny Singers from 1937 to 1941. He received the degree of master of arts in education from the college in 1939. Since 1941 he has been minister of music and organist at the Second Presbyterian Church, Washington, Pa. He is

a former president of the Washington Civic Music Association.

#### LENTEN RECITALS PLAYED AT EAST LIBERTY CHURCH

Clyde English arranged a series of recitals for the Tuesday evenings in Lent at the East Liberty Presbyterian Church of Pittsburgh. Mr. English gave the first recital Feb. 18. March 4 Julian Williams of St. Stephen's Church, Sewickley, was at the console, March 18 Edward Johe of the Second Presbyterian Church of Washington, Pa., and April 1 Pearl Postreich of the First United Presbyterian Church of Wilkinsburg.

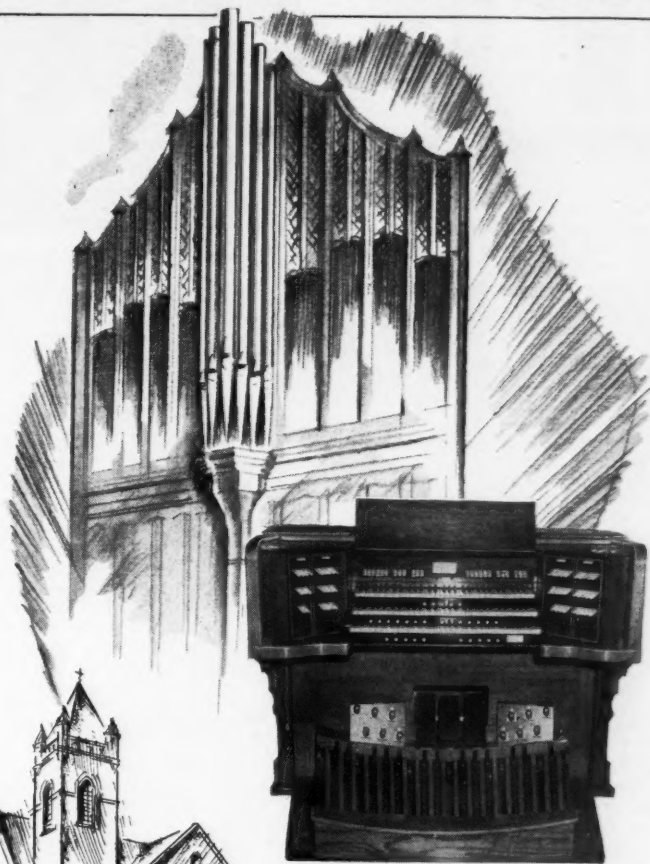
Mr. English's program Feb. 18 was as follows: Allegro from Symphony in E flat, Maquaire; "Requiescat in Pace," Sowerby; Concerto in F major, Handel; "The Bells of St. Anne de Beaupré," Russell; Fugue in G minor, Bach; "O for a Closer Walk with God," Verrees; "Regina Pacis," Weitz.

Mr. Williams' program March 4 included: Prelude in C minor, Bach; "Tiento," Fourth Tone, de Araujo; "O God, Thou Faithful God," Karg-Elert; Chorale in A minor, Franck; Liturgical Prelude, Oldroyd; "Stella Maris," from Organ Symphony, Weitz; Berceuse, "Suite Bretonne," Dupré; "Tu Es Petra," Mulet; Prelude on "Eventide," Parry; Allegro, Allegro assai (Ninety-fourth Psalm Sonata), Reubke.

March 18 Mr. Johe played: Meditation on a Lenten Chorale (MS.), Hokanson; Suite in F, Corelli; "We Pray Now to the Holy Spirit" and "Praise God, Ye Christians," Buxtehude; Trinity Fugue, Bach; Sinfonia to "I Stand at the Threshold," Bach; Chorale in E major, Franck; Tone Poem, "Voices of the Night," Karg-Elert; Magnificat, Bonnet; Three Psalm Sketches, Whitlock; "Comes Autumn Time," Sowerby.

A FEATURE OF THE PROGRAM of the Detroit Symphony Orchestra at which Miss Margaret Truman was soloist was an arrangement by August Maekelberghe, F.A.G.O., of the Bach Prelude in B minor. This was the first number played by the orchestra under the baton of Karl Krueger March 16. The arrangement was described as highly effective and orchestral, rather than organistic, by press critics.

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This instrument designed for Emmaus Evangelical Lutheran Church, Indianapolis, Indiana is another fine example of what can be accomplished by careful scaling and voicing when the organ builder is capably staffed, and correctly conceives the results possible in the finished product.

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From The Diapason, August 1946

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## NEW DENVER CHURCH TO HAVE KILGEN ORGAN

### THREE-MANUAL BEING BUILT

**Holy Ghost Catholic Edifice, Erected in 1944, Awaits New Instrument, to Be Installed This Year—All Under Expression.**

Holy Ghost Catholic Church, one of the largest of Denver's downtown churches, completed in 1944, has ordered an organ to be built by the Kilgen Organ Company of St. Louis. The instrument is a three-manual, with the third manual controlling the sanctuary division.

The entire organ will be under expression, with the principal sections in the choir gallery in the rear, the great in one chamber and the swell in a separate chamber, with the pedal distributed. An ornamental case will screen the instrument. The sanctuary division will be concealed in a chamber adjoining the sanctuary, 150 feet away, and will be playable from the gallery console.

The new church is a beautiful edifice of Gothic design. Delivery of the organ is planned for 1947.

The stop specification of the organ is as follows:

#### GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Hohl Flöte, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.

#### SWELL ORGAN.

Liebligh Gedeckt, 16 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute Harmonique, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Ripieno, 3 rks., 183 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

#### PEDAL ORGAN.

Major Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Liebligh Gedeckt (ext. Stopped Flute), 16 ft., 32 notes.  
Flute (ext. of Bourdon), 8 ft., 12 pipes.  
Still Gedeckt (from Swell), 8 ft., 32 notes.  
Trombone (from Great), 16 ft., 12 pipes.

#### SANCTUARY ORGAN.

Open Diapason, 8 ft., 73 pipes.  
Claribel Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Gemshorn Celeste, 8 ft., 61 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
Vox Aetheria, 8 ft., 61 pipes.  
Flauto Amabile, 4 ft., 73 pipes.  
Dulciana Mixture, 3 rks. (12-15-17), 183 pipes.

Vox Humana, 8 ft., 73 pipes.

#### SANCTUARY PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.  
Flute (ext. Bourdon), 8 ft., 12 pipes.

THE COMPLETE OFFICE of Tenebrae will be sung at the Church of St. Mary the Virgin, New York, at 8 o'clock on the evenings of Wednesday, Thursday and Friday, April 2, 3 and 4. Antiphons, psalms and lessons will be sung in English to the ancient plainchant, with responses, "Christus Factus est" and "Miserere Mei," to Latin settings by the polyphonic masters Ingegneri, Victoria, Anerio and Allegri. The complete set of Victoria responses will be sung.

## CARL WEINRICH VISITS W. G. BLANCHARD'S CLASS



THE LARGE ORGAN CLASS of William G. Blanchard, Pomona College organist, is shown assembled at the Blanchard home for a social evening with Carl Weinrich. Mr. Weinrich talked informally concerning various phases of organ playing and played an impromptu recital on Mr. Blanchard's three-manual residence Möller. The occasion was the culmination of

a recent two-day visit of Mr. Weinrich on the Pomona campus in Claremont, Cal., where he conducted a series of master classes for the students in organ, and gave a recital for the student body.

The little girl in the lower right is Milly, age 10, the middle one of Mr. Blanchard's three children, who is an interested spectator.

## MRS. CLARA M. P. FOWLER, NIAGARA ORGANIST, DEAD

Mrs. Clara Meade Porter Fowler, former Niagara Falls high school teacher and organist, died of a heart attack March 19 at her home in Niagara Falls, N. Y. For the last five years she had been organist of Temple Beth El and for twelve years was organist at the Unitarian Church. When St. Paul's Methodist Church was completed in 1922 Mrs. Fowler was chosen as its organist, holding that position for eight years. She was an active member of the Niagara Falls Chapter, American Guild of Organists, and of the Shakespeare Symposium. She was also a member of the Niagara Falls Study Club, the Niagara Falls Chapter of the Daughters of the American Revolution and the Niagara Falls College Club.

Mrs. Fowler is survived by her husband, LeRoy E. Fowler; a son, Paul P., and two grandchildren.

## CHURCH MUSIC INSTITUTE CONDUCTED IN ATLANTA, GA.

John Milton Kelly, director of church music for the department of Christian education of the Presbyterian Church, U. S. A., conducted the second annual church music institute at Central Presbyterian Church, Atlanta, Ga., Feb. 6 to 9. More than 250 organists, singers, conductors and ministers from forty-one churches attended the sessions. The choir of the institute—about 200 voices—rehearsed three evenings and concluded the institute with a service on Sunday afternoon. For the prelude Dr. Charles A. Sheldon, Jr., played "Almand," by Michael Festing, and the Bach chorale prelude "I Call to Thee, Lord Jesus Christ." Claribel Clark Taylor played the service and accompanied the choir. As a postlude she performed the Karg-Elert "Now Thank We All Our God." The Dickinson anthem "Great and Glorious" was sung with brass quartet. This service was recorded and the records were studied by the choirs after the service. Radio Station WSB

broadcast a fifteen-minute program of transcriptions of the choral part of the service Feb. 17.

One of the features of the institute was the study and interpretation of hymns. The recordings of the congregational singing made an interesting study. Two junior choir demonstrations were included in the program.

Dr. Carl Weinrich gave a recital at Spelman College Friday afternoon and played an impromptu recital at Central Church for members of the institute late Friday evening.

The institute was presented as a contribution to the development of the musical ministry of the Atlanta metropolitan area by the Central Presbyterian Church, of which the Rev. Hubert Vance Taylor is minister of music and Claribel Clark Taylor organist.

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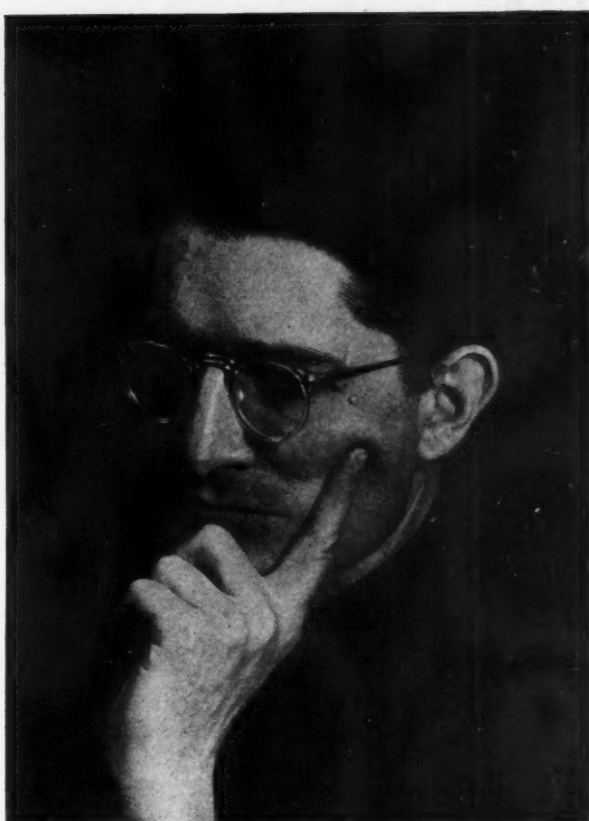
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—Alfred Frankenstein, in the San Francisco Chronicle.



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## New Haven Guild Service Draws Large Audience to Battell Chapel at Yale

The Battell Chapel at Yale University furnished the setting Feb. 16 for the New Haven Chapter's annual Guild service. The largest attendance for a Guild service in the history of the chapter—some 400—turned out to hear the Battell choir, assisted by the boy choristers of Trinity Church. The Battell choir, under Dean Noss, sang four anthems. Clean attacks and releases, with a fine sense of balance, were noted in the vigorous "O God of Truth" of Harold Darke; the pitch was maintained throughout the unaccompanied sections. Mozart's "Adoremus Te" gave us fine sustained tone, with unforced entries during this short number. An unusually thoughtful interpretation of "Lost in the Night," by Christiansen, with its carefully considered dynamic level, added considerably to the worship element of the service. With the anthem "Salvation Belongeth" of Tchesnokov the Battell choir built up the middle section of this fine Russian number to a remarkable sonority seldom heard in a male choir; the terminal alleluias were noteworthy for the very fine gradations of dynamics without loss of the arresting timbre developed by Dean Noss.

The Rev. Dr. Sidney Lovett of the university welcomed the chapter and their friends, giving a brief but interesting address. The high point of the service came with Schubert's "Great Is Jehovah," sung by the Battell choir, assisted in the obbligato by the boys of Trinity Church, under the direction of their choirmaster, G. Huntington Byles. Balance of tone was exceptionally good. One seldom hears such coordination of vowel purity, distinct consonants, perfect intonation and sense of rhythm as was evidenced in this stunning performance of an old "war-horse." The marked suppleness of the boys' tone reflects great credit on their choirmaster. Noteworthy and refreshing was the beautiful, round, unforced depth of tone of the boy choristers in their obbligato.

This is the first occasion for these two groups to sing together. We are looking forward to similar joint programs.

REGINALD A. E. SMITH, Registrar.

### Choir Festival in Columbia, S. C.

The South Carolina Chapter sponsored its first junior choir festival Sunday afternoon, March 2, at the First Presbyterian Church, Columbia, with Dr. James W. Jackson, pastor of the church, presiding. Fred H. Parker of the First Presbyterian Church was organist for the service. The choirs were conducted by Robert L. Van Doren, dean of the chapter. The program was as follows: Preludes, "Wir glauben All' an Einen Gott, Vater," Bach, and Andante Cantabile, Symphony 4, Widor (Ralph R. Rozier); anthems, "Prayer of Thanksgiving," Kremser; "List to the Lark," Dickinson, and "The Lord's Prayer," Forsyth-Kraft; offertory, organ, "Come, Sweet Death," Bach (Harold Terry); anthems, "Jesu, Do Roses Grow So Red," Webber, and "O Saviour Sweet," Bach; postlude, Toccata and Fugue in D minor, Bach (Harold Terry).

Participating choirs and their directors were Ebenezer Lutheran, Lois Koon and Annaliese Marquardt; First Presbyterian, Mrs. Fred H. Parker; Good Shepherd Episcopal, Holy Comforter Episcopal, St. Matthew's Episcopal, Nell V. Mellichamp; Shandon Methodist, Mrs. Latta E. Johnston; Shandon Presbyterian, Margaret Hook; St. John's Episcopal, Sam-

uel B. Stribling; Trinity Episcopal, Robert L. Van Doren; Washington Street Methodist, Emily Jumper.

ANNIE NUNGEZER, Publicity Chairman.

### Massachusetts Spring Festival.

The Massachusetts Chapter will hold a spring festival for members and guests on Monday and Tuesday, April 14 and 15, in Boston. Events of wide interest are planned, including recitals, choral programs, a trip to the Hammond Museum in Gloucester, Mass., round-table discussion on choir problems and instrumental music.

A recital was given March 3 at the Eliot Church of Newton by Samuel Walter, A.A.G.O., organist and director of music. Mr. Walter played this varied program with conviction and color: "The Heavens Declare the Glory of God," Marcello; Two Chorale Preludes, Bach; Prelude and Fugue in B minor, Bach; Cantilena, McKinley; Scherzo, Snow; "Regina Coeli," Titcomb; "Regina Coeli," Walter; Cantabile in B major, Franck; Chorale Improvisation, "O Gott, Du frommer Gott," and "Harmonies du Soir," Karg-Elert; Toccata, Fifth Symphony, Widor.

MARGARET READE MARTIN, Secretary.

### Annual Choral Evensong in Long Island.

An outstanding event for the Long Island Chapter was the annual choral evensong at the beautiful Cathedral of the Incarnation, Garden City, Sunday, March 2, at 4 o'clock. Maurice Garabrant, cathedral organist and master of the choristers, deserves much credit for his efforts in making the arrangements for this event so successful. Choirs of six churches were combined for the occasion.

Jean Pasquet, organist and composer, performed the prelude, Chorale in A minor, Franck. The combined choirs sang the Magnificat in B minor by Noble and an anthem by Melchior Franck. A well-known address was delivered by Bishop James DeWolfe, after which the choir rendered an anthem by Gardiner, followed by the offertory anthem, by Titcomb, and finally the vesper anthem, "O Light of Life," by Bach. Theodore Gilbert closed the service with the postlude, "Marche Pontificale," Widor. Norman Hollett, F. A.G.O., conducted the combined choirs and Maurice Garabrant, M.S.M., F.T.C.L., accompanied them.

Tea was served at the cathedral house for A.G.O. members and participants.

CHRISTINA ERB SAYENGA, Secretary.

### Recital by Wilbur Held in Chicago.

The Illinois Chapter will present Wilbur Held in a recital Tuesday evening, April 15, at Kimball Hall. Mr. Held, before the war a Chicago organist, is now on the faculty of Ohio State University.

GRACE SYMONS.

### Syracuse Recital by E. Power Biggs.

Syracuse provided E. Power Biggs with an enthusiastic audience for his first concert appearance there Feb. 20. Mr. Biggs displayed his superb mastery of the large Casavant in the First Baptist Church by his expressive interpretations of the classical, romantic and modern works, which made up a completely satisfying program. The insistent audience recalled him for four encores.

A reception was held in the church parlors after the recital. Mrs. Elvin Schmitt and Mrs. Howard Kelsen were co-chairmen, with Betsy Owens taking care of publicity, Harris Cooper tickets and Leo Fisselbrand business manager.

At the April meeting of the chapter Joseph J. McGrath, A.A.G.O., organist and choirmaster at the cathedral and a member of the chapter, will speak on "Improvisation."

GEORGE OPLINGER, Dean.

## The Warden's Column

Candidates for the Guild examinations are reminded that they should register and pay the fees in April. We fully anticipate a large registration, judging from the great number of inquiries and requests for examination material we have received.

Since the 1946 annual meeting 1,564 persons have been elected to membership in the A.G.O. as colleagues and sixty have been reinstated. Former members of the Guild are cordially invited to resume active membership. Reinstatements have been authorized, upon the payment of a \$2 fee and the current dues of 35 cents a month to Dec. 31.

A branch of the Kansas City Chapter has been organized in Springfield, Mo.; also a branch of the Virginia Chapter in Hopewell.

Three more Guild student groups have been formed, as follows: Wichita University, Kansas; Wesleyan University, Salina, and Florida State College for Women, Tallahassee.

Enthusiastic reports have been received from the Guild representation at the M.T.N.A. convention in St. Louis by Dr. Leo Sowerby and Regional Chairman Rowland W. Dunham. The A.G.O. was represented at the UNESCO national conference in Philadelphia March 24-26 by Howard L. Gamble, dean of the Pennsylvania Chapter.

For the third year National Guild Sunday will be observed. April 27, the third Sunday after Easter, is the date chosen for 1947. This event is growing in importance each year.

In this issue of THE DIAPASON will be found an outline of the splendid program prepared by the chairman, Dr. Carl Wiesemann, and his committee for the 1947 national spring musical festival of the A.G.O. in New York City May 12-16. Reservations of places at the dinner, price \$3, May 13, for all members of the Guild and their guests must be accompanied by check and received by May 6. Orders for tickets for the Guild theater party, "State of the Union," 1946 Pulitzer prize play, May 16, must be received with remittance by May 1. Souvenir copies of the complete festival program will be sent to all Guild centers for distribution the latter part of April.

At the council meeting with regional chairmen, deans and regents May 15 at 4:30 in the choir-room of St. Bartholomew's Church a section of seats will be reserved for all members of the Guild, who are welcome to attend as observers.

The council extends a most cordial invitation to every member of the Guild to attend the national festival in New York.

S. LEWIS ELMER.

### Harris Speaks on Improvisation.

The Rhode Island Chapter enjoyed a program March 10 on "Improvisation," presented by Ralph A. Harris, F.A.G.O. The program was given in the Park Place Congregational Church, Pawtucket. Mr. Harris recently assumed the duties of organist and choir director at Grace Church in Providence. He is also in charge of music at St. Dunstan's School in Providence.

Mr. Harris told the group of his introduction to the study of improvisation and pointed out the endlessness of its study. He described the early discovery of rhythm in cave-man days and the importance of unity and melody. He also gave some excellent advice on improvisation for the church organist. At the conclusion of his talk Mr. Harris improvised at length on four themes presented by members of the Guild. It was an in-

spiring evening and left one with an urge to know more about this field of music.

Following Mr. Harris' program refreshments were served in the parish rooms. The committee in charge of arrangements consisted of Hollis Grant, Mrs. Helen Irons and Miss Edith Dow. Dean Louise B. K. Winsor announced a program on "Service Playing" to be given April 28 by Lawrence Apgar, A.A.G.O. BESSIE W. JOHNS, Registrar.

### Mr. and Mrs. Richards Entertain.

Mr. and Mrs. F. Vernon L. Richards of Atlantic City, N. J., entertained the members of the Atlantic City Chapter at their home on the Boardwalk Saturday evening, March 1. The event marked the completion of the swell, choir and pedal divisions of the senator's new four-manual Aeolian-Skinner organ, of which Mr. Richards is the designer.

Nathan I. Reinhart, dean of the chapter, gave a recital on the instrument, to the enjoyment of those present.

It proved a gala evening, with refreshments served by the host and hostess. There were fifty members and guests present.

E. F.

### Annual Service in Champaign, Ill.

The annual public service sponsored by the Champaign-Urbana Chapter was held at St. Peter's Evangelical and Reformed Church in Champaign Sunday evening, March 9. The Rev. R. J. Bierbaum is pastor of St. Peter's and Mrs. R. H. Mueller is the organist. The service opened with the playing of the Adagio from Sonata No. 3, in C minor, Guilman, by Mrs. Mueller and for her closing voluntary she used a "Prayer" by Guilman. The choir, under the direction of Mrs. William Leach, sang as a canticle the Agnus Dei of Braunschweig and the anthems "We Ask for Peace, O Lord" by Miles and "The Lord Is My Shepherd," Nordman. Mr. Bierbaum delivered a short address on the ministry of music, stressing the essential part which good music plays in the service.

ELISABETH S. HAMP,  
Registrar-Secretary.

### Edgar Hillier in Roanoke, Va.

The Southwestern Virginia Chapter presented the brilliant young American organist, Edgar Hillier, in a recital before a large audience Feb. 25 at the Belmont Baptist Church in Roanoke. Mr. Hillier, who is organist of the Church of St. Mary the Virgin in New York City, showed great inspirational qualities as well as brilliance of technique in his playing. His registrations were colorful and well chosen for the various styles included in his program.

The program was as follows: Trumpet Tune and Air, Purcell; Concerto No. 10, Handel; "Les Fifers," D'Andrieu; "Air Tendre," Lully; Fugue in G minor (the great), Bach; Berceuse, Vierne; Intermezzo, Sixth Symphony, Widor; Prelude, Fugue and Variation, Franck; Chorale Preludes, "Beloved Jesus" and "Night Ascends," Zechiel; Toccata, Fifth Symphony, Widor.

Following the recital a reception was held in the church parlor.

MELVA PAYNE, Secretary.

### E. Power Biggs in Tallahassee.

The Tallahassee, Fla., Branch Chapter attended a recital by E. Power Biggs at the Florida State College for Women Feb. 27. Following the recital the chapter held a reception for Mr. Biggs in the lounge of the Rowena Longmire Building. The newly-organized student Guild group served as hostess under the chairmanship of Miss Edith Smith. Mrs. W. R. Latham served as social chairman. Miss Smith was assisted by Sally Slater, Courtland Morper, Irene Coleman, Mildred Mann and David Wilcox.

ELEANOR T. CALDWELL, Secretary.



## News of the American Guild of Organists — Continued

## Seventeen Louisville

Church Choirs Unite in  
Great Annual Festival

The Louisville Chapter held its annual choir festival at Calvary Episcopal Church March 3. In spite of snow and cold weather, many persons were turned away from the church. Choirs from seventeen churches, representing six faiths, combined to make this one of the most brilliant events in the chapter's year. The 250 voices gave a beautiful exposition of choral music, ranging from Palestrina to the modern and dramatic setting by David McK. Williams of "In the Year That King Uzziah Died." The highlights of the program were the Williams work and four chorales, sung a *cappella*, from the Bach motet "Jesu, Priceless Treasure."

The processional, "Regent Square," was an impressive bit of pageantry. The choirs, robed in the multi-colored vestments of the different churches, sang in unison, while the organ played several free harmonizations of the tune, all written by members of the Guild. The choir of St. Mark's Episcopal Church sang a descant. The processional and the prelude, Rhapsody, Second Symphony, E. S. Barnes, were played by Harry William Myers. The liturgical portion of the service was in the hands of two of the chapter's chaplains—the Very Rev. Norvell E. Wicker, dean of the Episcopal Cathedral, and Cantor Morris Pernick, Adath Jeshurun Synagogue. The Rev. F. Elliott Baker, rector of the church, pronounced the benediction. Edwin S. Irey played the offertory, "Harmonies du Soir," Karg-Elert; Jack E. Rogers one of the test pieces for 1947, Toccata by Van Hulse, and W. Lawrence Cook the postlude, Adagio, Sixth Symphony, Widor, and the recessional, "Coronation."

The choral numbers included "Ho! Everyone That Thirsteth," George C. Martin (Thomas James, baritone soloist); "Hallelujah, Amen!" ("Judas Macabaeus"), Handel; "Adoramus Te" and "O Bone Jesu," Palestrina; four chorales from the motet "Jesu, Priceless Treasure," Bach; "Heavenly Light," Kopyloff-Wilhouky; "O Praise the Lord," Tschalkowsky; "In the Year That King Uzziah Died," Williams; "Brother James' Air," Jacob, and "Psalm 148," Holst.

Dr. Claude Almand conducted the festival and his admirable musicianship welded the groups into a flexible and sympathetic ensemble. Miss Ruth Ewing, organist of the host church, accompanied. Miss Ewing deserves a special word of commendation as she played in spite of illness and gave excellent support.

The March meeting of the Louisville Chapter was held at the Arts Club March 10. After dinner and routine business the evening was devoted to an "information, please" program. The so-called board of "experts" consisted of Mrs. Percy E. Ferguson, Miss Elizabeth Hedden, Arthur Almstedt and Harry William Myers. William E. Pilcher ("Fadiman") presided at the microphone. Questions had been submitted by members of the chapter and information was requested on subjects ranging from "What country developed the art of part-song?" (the Netherlands) to identifying composers by quotations from their writings relative to their philosophy or their art.

One of the cleverest sets of questions was submitted by Mrs. Herbert Brunson and Mrs. Fred Zahn. The problem was to recognize hymn-tunes played as duets. It was a strange pairing that made "My Jesus, I Love Thee" and "O Sacred Head" come together in beautiful contrapuntal treatment.

## San Joaquin Valley Chapter.

The San Joaquin Valley Chapter met March 6 in Fresno. It was an interesting and inspiring meeting, with several members speaking on various phases of the church service. Tryon Richards discussed the prelude, Jane Keene interludes, Gladys Seaman the offertory, Ella Kohler accompaniments and Joseph Edwards the postlude. Margarette Larwood brought to us interesting highlights from the book "The Organist and Choirmaster" by Boyd. Refreshments and a social hour followed.

Feb. 3 the Guild presented Clarence Mader of Emmanuel Presbyterian Church, Los Angeles, in an unusually fine recital in which he played music from the

## Guild Sunday on April 27

To all members of the Guild: We ask you to put forth every effort toward making the 1947 A.G.O. Sunday a greater success than ever. As previously announced, the date is April 27, the third Sunday after Easter. We have received many programs of last year's Guild Sunday, indicating that this national observance has a real place in the life of the Guild. Will you do all you can to add to its significance? We suggest:

1. Observance of Guild Sunday at a regular or special service, including canticles and anthems by Guild members and organ music by Guild members before, during or after the service.

2. The use of the Guild motto, "Soli Deo Gloria," in the program and in other appropriate printed material.

3. The enlisting of your minister's aid. Many of the clergy spoke of the occasion last year and were glad to do it. If you need information to pass along, write to the chairman of this committee at national headquarters, and we shall send a copy of "A Brief Sketch of the A.G.O."

4. Publicity by preliminary program announcements and newspaper notices. Most newspapers are helpful in matters like this.

The Committee for A.G.O. Sunday: T. Scott Buhrman, T. Frederick H. Candler, Franklin Coates, Charles M. Courboin, John Holler, Willard I. Nevins, Ernest White, George Mead, Chairman.

classics, some modern works and a beautiful composition of his own in memory of a beloved former pastor—"Pastor J. A. L." His comments before each number were very well received and to our way of thinking that procedure is a sure way of doubling the entertainment value of an organ recital.

GERTRUDE RANDLEMAN,  
Corresponding Secretary.

## Chesapeake Chapter.

The regular meeting of the Chesapeake Chapter was held at St. Philip's and St. James' March 3. At this meeting it was decided to sponsor Virgil Fox in a recital in May. It was also planned to have Bernard Piché as one of the recitalists at the regional convention to be held in Baltimore in June.

After the business meeting a recital was played by Donald McDorman. Mr. McDorman's program was: "Psalm XIX," Marcello; Trio-Sonata No. 1, Bach; Cantabile, Franck; Pastorale, Vierne; Andante Sostenuto from the Gothic Symphony, Widor, and Passacaglia and Fugue in C minor, Bach.

DOROTHY SUTTON, Registrar.

## Annual Service in Utica.

The Central New York Chapter held its annual Guild service at Grace Church, Utica, March 11. The festival was directed by Dr. Norman Coke-Jephcott, F. A.G.O., of the Cathedral of St. John the Divine, New York City. The opening organ recital was played by Robert M. Hunter. His program consisted of the following: Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Chorale Improvisation, "O God, Our Help in Ages Past," Verrees; Chorale Paraphrase, "Blessed Jesu, How Hast Thou Offended," Karg-Elert.

Approximately 250 voices, representing nine choirs, joined to sing an inspiring program before a capacity congregation. The program included: Passion Music from "Stabat Mater," Dvorak; "Surely the Lord Is in This Place," Coke-Jephcott; "As Waves of a Storm-Swept Ocean," Haydn.

The officiating pastor was the newly-elected chaplain of the chapter, the Rev. Stanley P. Gasek, rector of Grace Church. The organist for the service was John L. Baldwin, Jr. The postlude, Toccata, Pierre, was played by George S. Davis.

DORIS B. HURD, Secretary.

## Play for Northern California Chapter.

The Northern California Chapter presented a joint recital in the First Unitarian Church, Oakland, Feb. 25. Artists were Florence White, F.A.G.O., and Frederick Freeman, F.A.G.O.

Sunday, March 2, the first program of a Lenten Sunday recital series, under the sponsorship of the chapter, was given in the First Congregational Church, Redwood City, Cal., by Ludwig Altman, organist of Temple Emanu-El, San Fran-

cisco. Though the organ was quite a small one, Mr. Altman's program brought out every resource of the instrument, to the manifest delight of the audience.

The second recital in the series was given by Winifred Jolley Bengson, A.A. G.O., at St. Paul's Episcopal Church, Burlingame, where she is regularly heard. These recitals are doing much to develop interest in the organ in the smaller suburban communities and should be the means of enlarging the city audiences when recitals are given on the larger organs there.

W. ALLEN TAYLOR, Dean.

## Annual Service Held in Buffalo.

The annual service and second in a series of liturgical services of the Buffalo Chapter was held Sunday evening, Feb. 23, in Trinity Episcopal Church. The Rev. William Thomas Heath is rector of the church and chaplain of the Buffalo Chapter. The choirs taking part in the service were those of Trinity Episcopal, Reed Jerome organist and choirmaster, and St. Simon's Episcopal, Paul J. Miller organist and choirmaster.

The offertory number by the choirs was from "The Messiah," by Handel—solo for alto, "Then Shall the Eyes of the Blind Be Opened"; solo for soprano, sung by the boy choir, "Come Unto Him, All Ye That Labor," and the chorus "All We Like Sheep Have Gone Astray." The boy choir also sang "Abide, O Dearest Jesus," Bach.

Mr. Miller played the prelude, "Benedictus," Reger, and the postlude, Fugue from Fourth Sonata, Mendelssohn. The sermon by Mr. Heath was an inspiration to all to become more consecrated in our calling as ministers of music.

The service was chanted by the Rev. Richard Townsend of St. Mark's Episcopal Church.

EDNA L. SPRINGBORN, Secretary.

## Reading Hears John M. Kelly.

The Reading, Pa., Chapter held its monthly meeting March 17 at the Methodist Memorial Church of the Holy Cross. We were privileged to have as our guest speaker John Milton Kelly of Philadelphia, director of music of the Presbyterian Church in America. Mr. Kelly spoke on the subject "What the Presbyterian Church Is Doing to Raise the Standards of Church Music." Following Mr. Kelly's discourse an open forum was held, with the speaker as moderator.

Vernon D. Johnson, chairman of the chapter's program committee, announced future plans, which include an "organist-clergy-laymen meeting" scheduled for April and a "combined choir concert" by the members' choirs at the May meeting. For this concert the chapter is joining with the Reading Music Club in celebration of music week.

Dean J. William Moyer presided at the business meeting. Miss Marguerite A. Scheifele, organist and director of music of Memorial Church, was the hostess for the meeting.

RICHARD I. MILLER,  
Assistant Secretary.

## Program in Binghamton, N. Y.

The Binghamton Chapter arranged a recital and business meeting at Christ Church in Binghamton, N. Y., Sunday, Feb. 16. Harold O'Daniels gave a very fine program made up of the following numbers: Ricercare, Palestrina; Toccata, Muffat; Adagio, First Sonata, Mendelssohn; "Sunrise," Jacob; "Harmonies du Soir," Karg-Elert; "Romance sans Paroles," Bonnet; Cathedral Prelude, Clokey; Reverie on the Hymn-tune "Picardy," Redell; Fantasy on Hymn-tune "St. Clement," McKinley; "Cibaviv Eos," Titcomb; "Meditation for Grand Organ," Sheldon; Prelude on the theme "B-A-C-H," Biggs.

Prayers and benediction were by the rector, the Rev. Condit N. Eddy.

## Interesting Program in Princeton.

An interesting program of French organ music was played at the Westminster Choir College March 3 for the Princeton Chapter, which had as its guests the Trenton Chapter. Dr. Alexander McCurdy, head of the organ department at the college, had four of his artist pupils perform. At the close of the recital he gave the specifications of the organ and demonstrated a new set of electronic chimes. A social hour was enjoyed after the following program: Allegro, Symphony 6, Widor (Robert Woodside); Prelude and Fugue in G minor, Dupré (Gertrude Trautman); "Landscape in the Mist," Karg-Elert (William Wells); "Carillon," Dupré (William Holby).

## Robert Baker Presents

Choral Evensong after  
the Presbyterian Form

Dr. Robert Baker presented a choral evensong according to the Presbyterian Book of Common Worship for the February service of the Guild, held in the First Presbyterian Church of Brooklyn Feb. 24. The church choir and soloists and the Metropolitan Brass Ensemble participated in this highly interesting and varied program. Four numbers by Pezel, Purcell and Gabrieli for the brass ensemble served as a prelude and of these the pieces by Pezel and Purcell were especially effective.

Dr. Baker's anthem, "Let All the World in Every Corner Sing," which followed the prelude, was excellent and we hope may be the forerunner to many choral works by him. Clokey's "Te Deum," Dvorak's "Turn Thee to Me," Bach's "Now Woods and Fields Are Sleeping," Rachmaninoff's "Glory to the Trinity," Beethoven's "A Song of Penitence," Gibbons' "O Lord, Increase My Faith," Handel's "Let the Bright Seraphim," Dickinson's "Our Own Beloved Tonight" and Woodman's "A Song in the Night" were the other anthems of the evening. All were well done and the *cappella* singing had color and atmosphere. It was most fitting that the service closed with Dr. Woodman's choral work.

For the offertory Dr. Baker and the brass ensemble gave a stunning performance of the Liszt Chorale, Introduction and Fugue in C minor.

## Boisvert Plays for La Crosse Chapter.

Dr. Roland Boisvert, faculty member of the College of St. Teresa, Winona, Minn., gave a recital Feb. 7 sponsored by the La Crosse Chapter.

Dr. Boisvert studied organ with Eugene Gigout of Paris, Andre Fleury and with American organists. Besides being author of "A Solesman Presentation of Gregorian Chant" he has written articles and reviews which have appeared in *The Catholic Choralist* and *Caecilia*. He has appeared as guest lecturer at universities, colleges and seminaries in New Orleans, Providence, Cleveland, Boston, Wilmington, Nashville, Fort Wayne and Milwaukee.

Dr. Boisvert's program was thoroughly enjoyed by Guild members and guests. The St. Rose choir of fifty-five voices was heard in a group of a *cappella* numbers. Since the choir participates regularly in the community masses, vespers and other liturgical services, its repertoire is extensive, including selections from Palestrina, Lotti, Byrd, Carnevali, Lassus, Ravanelli, Witt, Haller, Singenberger and Griesbacher. The choir sang with excellent tone and a fine blend.

The following program was given: Dialogue in the First Gregorian Mode, Clerambault; Chorale Prelude, "Jesus Christ, I Implore Thee," Bach; Toccata and Fugue in D minor, Bach; "Kyrie Eleison" from the Mass in B flat, Lotti; "Est Secretum" (six-part), Ravanelli, and "Benedictus sit Deus Pater," Griesbacher (choir); Elevation from Mass "Orbis Factor," Benoit; Chorale Prelude, "A Lovely Rose Is Blooming," Brahms; Scherzo from Sonata in E minor, Rogers; Andante ("Remembrance"), Parmentier; "Suite Gothique," Boellmann.

SISTER M. ANTONICE, Chapter Secretary.

## Activities in Ottumwa, Iowa.

The Ottumwa, Iowa, Chapter presented one of its members, Mrs. Blanche Miller, in a recital of Lenten organ meditations at the First Methodist Church, of which she is organist, March 16. Mrs. Miller played: "O Saviour Blest," Bach; "O Saviour Kind," Shure; "Mount Hermon," Shure; "Repentance," Nicodemus; "Hosanna," Dubois; "The Last Supper," Weinberger; "Gethsemane," Shure; "March to Calvary," Maunder; "Christus Crucifixus," Edmundson; "Easter Morning on Mount Rubidoux," Gaul. Jesse J. Miller and Mrs. Jesse E. Miller sang the duet from Stainer's "Crucifixion."

Robert Bruce was to speak on "Electronic Organs" at a meeting to be held in the home of Miss Grace Harlan March 25 and a social hour was to follow Mr. Bruce's lecture.

Members of the A.G.O. will play forty-five-minute recitals of Lenten music every day during Holy Week in the First Methodist Church.

GRACE HARLAN, Corresponding Secretary.



## News of the American Guild of Organists — Continued

Sowerby's Compositions  
Indianapolis Subject,  
with Composer Present

The Indiana Chapter met with the Indianapolis Choir Directors' Association at the Broadway Methodist Church Feb. 18 for an evening devoted to the music of Leo Sowerby. Mr. Sowerby, organist and choirmaster at St. James' Episcopal Church, Chicago, spoke briefly of his compositions, especially noting the numbers on the program. Seldom do we have the opportunity of meeting a composer whose music occupies such a place of growing importance in the modern repertoire.

E. Wayne Berry, organist at the First Christian Church, Columbus, opened the program with two selections—Air with Variations and Arioso. The first choral group was presented by the Bethlehem Lutheran Choir under the direction of Cole Watkins, accompanied by Bernice Fee Mazingo of the organ department at DePauw University. They sang "Like the Beams That from the Sun," "Now There Lightens Upon Us" and "Nunc Dimittis." The second organ group, in direct contrast to the first, consisted of two movements from the Symphony in G, "Fast and Sinister" and Passacaglia, played by Oswald Ragatz, head of the organ department at Indiana University. The program concluded with three choral numbers—"All They from Saba Shall Come," "Agnus Dei" and "Benedictus Es, Domine." These were sung by the North Methodist Church choir, J. Russell Paxton director and Mrs. Paxton organist.

The dinner before the concert was presided over by the sub-dean, Miss Helen Shepard, in the absence of Dean Matthews. The short meeting was concerned chiefly with the presentation and adoption of resolutions commemorating our past dean, Cheston L. Heath, whose death Feb. 11 was a grievous loss to the chapter. As the beloved organist and choirmaster at Christ Church and for many years dean of the Indiana Chapter he exerted a strong influence for fine church music, an influence which will continue to live.

HELEN M. RICE, Secretary.

## Winston-Salem, N. C., Activities.

A group of organists of Winston-Salem met late in the spring of 1946 to organize a branch of the South Carolina Chapter. Paul Robinson, organist of Centenary Methodist Church, was elected regent; J. Kenneth Pfohl, past president of the North Carolina Federation of Music Clubs, sub-regent; Mrs. Aaron W. Cornwall, Jr., choir director of St. Paul's Episcopal Church, secretary, and Miss Mary Frances Cash, organist of St. Paul's Episcopal Church, treasurer. Monthly meetings have been held since last September. At one meeting Mr. Robinson gave an interesting demonstration of the four-manual Austin organ at Centenary Church. In January Miss Cash demonstrated the four-manual Skinner at St. Paul's Church. There have been two panel discussions of appropriate church music, particularly for Christmas and Easter. Another time we listened to recordings from the works of Pachelbel, Buxtehude, Bach, Widor and Franck. In February the group went to Davidson College to hear a recital by E. Power Biggs. To date we have twenty active members and anticipate additional ones as our activities increase.

HELEN S. CORNWALL, Secretary.

## Bidwell Lectures on Hymn Playing.

The February meeting of the Wheeling Chapter was held Feb. 18 at the First Christian Church. Dr. Marshall Bidwell of Pittsburgh was the guest of the chapter for the evening and delivered a lecture on the "Art of Hymn Playing," which he illustrated on the two-manual Estey organ.

Dr. Bidwell listed as three basic requirements for the adequate church organist the ability to play hymns, the ability to accompany and the ability to improvise so that there be no "breaks" in the service. On the perennial question as to what is "good" church music, Dr. Bidwell expressed the opinion that anything which increases the spirit of devotion is legitimate and recommended the frequent use of Bach chorales. He also decried the use of a fast tempo for hymn

playing, stating that it discouraged congregational singing.

After the lecture a brief business session was held, with the sub-dean, Robert Knox Chapman, presiding. Plans were formulated for the annual choir festival service in May and members were asked to submit descants for hymns to be used on this occasion. Our treasurer, Mildred Upton, was hostess for the evening and dispensed hospitality to the forty members in attendance. The chapter was looking forward to a recital by Julian Williams at St. Matthew's Episcopal Church March 18.

PAULINE O. STITT, Secretary.

## Pennsylvania Chapter.

The attendance at the Pennsylvania Chapter meetings seems to grow with each succeeding event. The dinner Feb. 22 drew about 150, with many more attending the recital of 1947 examination pieces which followed. The recitalists did a fine job in presenting the various numbers. Miss Mildred Kammeyer, A.A.G.O., presented the associate numbers and Charles Wright, F.A.G.O., the fellowship group. There is a weekly luncheon and gossip group that meets in one of the better hotels in downtown Philadelphia.

NEWELL ROBINSON.

## Choir Festival in Wilkes-Barre.

The Wilkes-Barre, Pa., Chapter held its annual junior choir festival in the First Presbyterian Church March 10. About 150 children and youth made up the choirs, augmented by a senior group of twenty-five voices. The combined choirs sang the "Sanctus," by Gounod, and "The Lord's Prayer," by Malotte. The junior choirs sang "Children of the Heavenly King" and "Jesus, Meek and Gentle," arranged by Holler. The girls' choir sang "The Day Is Past and Over," arranged by Dickinson, and "God, My Shepherd, Is Beside Me," by Noble Cain. Wilbur Isaacs, baritone, sang two solos. A string trio consisting of David Coren and Miss Carolyn Harland, violins, and Willard S. Goode, violoncello, accompanied Marshall Bush in an organ sonata. The service music was played by Spencer Martin. Mrs. Peter Broadt conducted the choirs and Miss Dorothy Turner accompanied them. Mrs. Willard R. Merriam was in charge of the program. Twelve choirs participated.

The Wilkes-Barre Chapter held a Lenten recital at the Nanticoke Presbyterian Church Feb. 24. In spite of cold and snow the church was filled by a large and appreciative audience. Organ numbers were played by William E. Davis, Jr., Miss Lois M. Fairchild and Kenneth Roberts. A string quartet consisting of Misses Elizabeth Enright and Carolyn Harland, violinists; David Coren, viola, and Willard S. Goode, violoncello, accompanied Marshall Bush in an organ sonata and J. H. Ossewaarde, A.A.G.O., in an organ concerto. Miss Harriet Ehrhart and Miss Mildred Gittens rendered vocal numbers. Charles Henderson was in charge of the program and directed the string quartet. A reception was held following the recital by the Nanticoke church for Guild members and participants.

## Cumberland Valley Chapter.

The February meeting of the Cumberland Valley Chapter was held at St. John's Lutheran Church, Hagerstown, Md., Feb. 18. The feature of the evening was the presentation in recital of Robert Clippinger, choirmaster of Grace Methodist Church, Harrisburg, Pa. He played: Passacaglia and Fugue in C minor, Bach; Chorale Preludes, "O God, Have Mercy," Bach, and "O World, I'll Leave Thee," Brahms; Overture to the Occasional Oratorio, Handel; Fantasia in F major, Mozart; Chorale in B minor, Franck; Roulade, Bingham; "Belgian Mother's Song," Courbin; "Carillon," Vierne.

## Activities in Sacramento, Cal.

The Sacramento Chapter has been active since the first of the year. Our first event of 1947 was a mass in concert form Jan. 14 by the choir of the Cathedral of the Blessed Sacrament, under the capable direction of Howard Scott, organist of the cathedral. He chose the mass "Maria, Mater Gratiae," by Vito Carnevali, this being a repeat performance of the Christmas mass. The guest organist for the evening was Richard I. Purvis.

On Saturday, Feb. 1, our chapter presented Carl Weinrich in a recital in the First Methodist Church. Next was a concert by local artists—Frederic Errett, organist; Frank Pursell, bass; Eleanor Scott, oboist, and the choral ensemble from the Pease Conservatory of Music under the direction of Mr. Pursell. The highlight of the program was a presentation of Bach's Cantata No. 56.

Our annual vesper service was held Sunday, March 2, at St. Paul's Episcopal Church. The combined choirs of St. Paul's and Trinity Churches participated under

the direction of Frank Pursell, with Theodora Black Alexander, organist of St. Paul's, at the console. Guest organist for the day was Frederick Brugge, organist-director at the Fremont Presbyterian Church. This service was broadcast over KFBK.

Our March meeting was held in Davis, a small community fifteen miles west of Sacramento, where one of our members, Mrs. Maude L. Millar, presides at the organ in the Community Church. We first met in the church to hear and inspect the fine Wicks organ. To demonstrate its tonal resources Frederic Errett and Dean G. Leland Ralph played several numbers. From there we went to the home of Mrs. Maude L. Millar for our business session.

A chapter project is the issuance of a monthly news-letter, or dean's letter, designed to keep members informed as to the activities of the chapter.

G. LELAND RALPH, Dean.

## Recital by Maitland in Vineland.

The Southern New Jersey Chapter presented Rollo F. Maitland, Mus.D., F.A.G.O., in a recital at the First Methodist Church of Vineland Feb. 17. He played an inspiring program before a very appreciative audience. Dr. Maitland's offerings were: Concert Overture in C major, Holms; Adagio in A minor, from Toccata, Adagio and Fugue in C, Bach; Fugue in E flat ("St. Anne"), Bach; Fantasia and Fugue on the Chorale "Ad Nos ad Salutem Undam," Liszt; Sketch in D flat, Schumann; Scherzo in B flat minor, Parker; Chorale Prelude, "Rhosymedre," Vaughan Williams; Caprice, "The Brook," Dethier; Fantasia-Toccata, Maitland.

Dean Charles Wright, organist and choirmaster of the church, gave Dr. Maitland two original themes for the improvisation, contributed by Harold Wright and Charles H. Elwell. After the recital a reception was held in the social hall.

The monthly meeting of the chapter was held Feb. 11 in the First Methodist Church, Vineland. Three members, pupils of Dean Charles Wright, presented a very interesting recital. The program was as follows: Cathedral Prelude and Fugue in E minor, Bach, and "Vision," Rheinberger (Elizabeth Ann Mulford); Chorale Prelude, "From Heaven Above," Bach, and Pastorale, Franck (Virginia Silvers); Fantasia, Stainer, and Sonatina, Rogers (Mildred Loux). After the program the members enjoyed a social hour and refreshments.

CARRIE E. LIVINGSTON, Secretary.

## Guild Service in Nashville.

The Central Tennessee Chapter held a Guild service at the West End Methodist Church, Nashville, March 4. This was the second public meeting of the season. Richard Thomasson, organist of the church, assisted by Miss Barbara Cahoon, piano instructor at Peabody College, played as a prelude the Rhapsody and Grand Aria by Demarest. These two musicians accomplished perfect blending of organ and piano. The West End choir, under the direction of Louis Nicholas, sang "Ye Watchers and Ye Holy Ones" as arranged by O. C. Christiansen and "Our Loving God and Father," Norwegian folksong, arranged by Lundquist. The anthems, a cappella, carried an illusion of hidden voices. The choir also sang the anthem "Give Ear and Hear My Voice," written by the Nashville musician Charles F. Bryan and dedicated to Mr. Nicholas and the choir.

The Rev. James W. Henley, pastor of the West End Church, spoke on "Music in Worship." He declared that music in the church service was instrumental in expressing emotions which cannot otherwise be conveyed to a congregation. Mrs. Ewing A. Grizzard, the dean, spoke on the ideals and purposes of the American Guild of Organists as they are expressed in the Guild creed. Miss Frances Patrick, organist and choir director at Memorial Lutheran Church, played Dubois' "In Paradisum" and "Fiat Lux." Reubke's Sonata on the Ninety-fourth Psalm was played by Mrs. Thomas M. Hudson, organist and director at Westminster Presbyterian Church and organist of the Vine Street Temple.

WILLIAM S. HAURY, Secretary.

## February Meeting in Missouri.

The monthly meeting of the Missouri Chapter was held Feb. 24 at St. Peter's Episcopal Church, St. Louis, with Dr. G. Calvin Ringgenberg, organist and choirmaster, as host. After a very good dinner the usual business meeting was held. Our dean, Howard Kelsey, reported that the chapter arranged a series of recitals to be given at the Scottish Rite Cathedral on the Sunday afternoons in Lent. Dr. C. Harold Elnicke, Mrs. Doynne Neal, Robert Oldham, Paul Friess and Howard Kelsey give the recitals. The chapter will again participate in the annual Bach festival by presenting a well-known organist in a Bach program.

After the business meeting Dr. Ringgenberg presented his pupil, Miss Dorothy Dietrich, in a recital.

PAUL FRIESS, Secretary.

Compositions by Shure  
Make Up Guild Program  
at Washington Church

The District of Columbia Chapter met March 3 at the Mount Vernon Place Methodist Church, Washington, D. C., with Dean Theodore Schaefer presiding.

A concert of recent choral compositions of R. Deane Shure was given by the choirs of the Mount Vernon Place Methodist Church with the chapter as special guests. The program opened with "Shadow Mountain," an organ composition played by Theodore Schaefer. The sanctuary, chapel, carol and vesper choirs sang "O for a Thousand Tongues," directed by William E. Braithwaite of the National City Christian Church, and "A Green Hill Bright with Morn," directed by Temple J. Barcafer, Trinity Methodist Church, Grand Rapids, Mich. The cloister choir, with Margaret Barnwell, soloist, directed by Mr. Shure, sang "Bethlehem Bells" and "Sing Alleluia." Following these compositions the chancel solo choir sang "Canticle of Joy" and "Anchored by the Grace of God." Two white spirituals, "Play the Golden Harp" and "The Old Boat Zion," were sung by the Angelus A Cappella Choir and directed by Margaret Barnwell. Mr. Shure directed the sanctuary choir in "Thus Went the Wondrous Song," "God of the Wind and Wave" and "Prayer Abiding." Charles Dana Baeschler of the New York Avenue Presbyterian Church conducted the choir in "God's Unending Glory," followed by "Thou Purple Morn, Rejoice," directed by R. E. Snesrud of the National Lutheran Chorus. J. Foster Barnes of Duke University conducted the sanctuary choir in "Bound for the Promised Land." The program was concluded with another organ composition, "Mount Hermon," played by Pearl Page Shoemaker. The organ accompaniments for the choirs were played by Dorothy Bailey and Edith Gottwald.

After the concert a reception was held in the church parlors for the choirs and chapter members.

LAWRENCE W. FREUDE, Registrar.

## Pupils Are Heard in San Diego.

On March 10 the San Diego Chapter sponsored an interesting program featuring pupils of several of the members. Marguerite Nobles presented Grace Bentley and Theodore Moore, Ethel Kennedy presented Margaret Lee, Tillie High Eva Gene Wickstrom and D. Ian Duncan, and Charles Shatto Gwendolyn Hodges Myers. All pupils proved a credit to their teachers and we hope to have more of this type of program.

This chapter is building a fund to be used for organ scholarships.

A reception was held in the parlors of the First Methodist Church, where the recital was held.

Virgil Fox will play here April 22.

EDITH GOTTFRIED, Publicity Chairman.

## Hear Lecture by George F. McKay.

Thirty members of the Washington Chapter met at the University of Washington music building March 14 to hear a talk by Professor George Frederick McKay, honorary member of the chapter and a composer for both organ and orchestra. Professor McKay traced briefly the influence of European trends on American composition from the classic to the post-world war 1 experimentalist era.

April 20 the Washington Chapter will meet with the Tacoma Branch in Tacoma at 4 p.m.

JEAN KILGORE, Acting Secretary.

**Frederick E. BIELER**

M. Mus.  
MINISTER OF MUSIC  
WINFIELD METHODIST CHURCH  
Head of Music Department,  
LITTLE ROCK JUNIOR COLLEGE  
Little Rock, Ark.

**FRANK CEDRIC SMITH, LTCL**  
Church of St. Luke & St. Matthew  
Brooklyn, New York  
and Organist for  
The Bretton Woods Boy Choir  
Bretton Woods, N. H.



## News of the American Guild of Organists—Continued

### Epidemic of 'Diapanitis' Found in 'Sanitarium' Conducted in Tulsa, Okla.

As an experiment a "sanitarium for organists" received a tryout in Trinity Episcopal church-house, Tulsa, Okla., on the night of March 4. First the organists were fed a substantial meal by the dinner committee. After dinner a matron nurse took charge of the organist patients. This nurse, familiarly known to Tulsa musicians as Mrs. J. Harold Haynes, organist of Immanuel Baptist Church, gave each of the patients a thorough physical checking over and as a result announced an epidemic of "diapanitis"—very dangerous! A doctor was called, whose appearance was startling and impressive. He was clad in a black suit and hat, had a long pointed beard and large eyeglasses and carried a medicine case, flashlight and automobile pump. Dr. Handley, previously known, in different garb, as Miss Esther Handley, organist of the Sand Springs Presbyterian Church, agreed with Matron Haynes' diagnosis, but each patient was given a separate reexamination and treatments. An important part of the examination involved the knowledge each patient had of the contents of the February DIAPASON.

A few examples of the doctor's treatment are here given:

First—Lecil Benedict, Oklahoma Chapter librarian. Question 1: Name famous composer, conductor and organist pictured on front page of February DIAPASON. Question 2: What is the name of the composition? Question 3: Are you shaky? Pronounced a bad case of "tremolo." Remedy, vitamin VOX.

Second—Sub-dean Weaver. In the warden's report how many new chapters were organized in 1946? How many new members were elected or reinstated? The sub-dean from the very beginning never could remember numbers, hence a zero. The doctor's verdict: Slow leakage of the Kinetic blower. Remedy, rub on Q liniment for aches and pains.

Third—Dean Marie M. Hine. Name the national officers of the A. G. O. Disease pronounced "Bach's 'Sleepers, Awake.'" Remedy, a well-known nerve tonic.

With the generous use of the flashlight, auto pump and smelling salts the organists were all made comfortable. Those found not in a serious condition received an asafetida amulet to hang around the neck.

JOHN KNOWLES WEAVER, Sub-dean.

#### Central Iowa Meeting in Pella.

The Central Iowa Chapter met at Pella March 10. The program was arranged by Gordon Farndell, professor of organ at Central College. "The Organ as a Solo Instrument, as a Member of an Ensemble Group and as an Accompanying Instrument" was the subject. A program was presented by members of the faculty of the college and advanced students and choral groups. The Ottumwa and Waterloo Chapters were invited to the dinner and program. Dinner was served on the campus and the program was given in the college chapel, where there is a new three-manual instrument.

PEARL RICE CAPPS, Secretary.

#### Resolutions on Cheston L. Heath.

The following resolutions on the death of Cheston L. Heath were adopted by the Indiana Chapter:

Whereas, Almighty God, in His infinite mercy and tenderness, has seen fit to call home His devoted servant, Cheston L. Heath, therefore, be it

Resolved, That we here express our sense of inestimable loss in the passing of this great musician. Cheston L. Heath, a man of many parts, gave of the entirety of his life to a devotion to God's church and his fellowmen, in the living, active service of the music of the church. Of his peerless ability at the organ, the beauty of his composition, the impeccable technique and expression at which he was a genius, much is known and has been said. But the truly monumental structure of his life will remain built in the loving hearts and uplifted souls of those hundreds of "potential" men who came to the temple of his affection. Never one was turned away empty-handed, be it spiritual, physical or material help of which he was in need. To the various men of his choir he represented a fellowship invaluable to their sense of well-being. But to his boys he was just theirs,

and he bound them to him through the ties of genuine affection and complete understanding.

The American Guild of Organists has sustained in the passing of Mr. Heath the loss of a staunch and true supporter. The Indiana Chapter, whose capable and witty dean he was for many years, may well feel proud of the association of his greatness. Truly, he belonged to us, and we can only pay the tribute of our affection in our use of a well-known phrase—"To know him was to love him!" As kindly, gracious host of so many Guild meetings, those meetings whose present degree of success is the result of his untiring effort and devoted attention, Mr. Heath's winsomeness of manner will be peculiarly missed by the many who were inspired by the love he expressed toward all his friends. Therefore, be it

Resolved, That the members of the Indiana Chapter of the American Guild of Organists, meeting on Tuesday evening, Feb. 18, 1947, do extend to the family and friends of Cheston L. Heath their most sincere sympathy at this time of their bereavement. His memory will not be forgotten and his inspiring example will live in our lives, with God's help.

PAUL R. MATTHEWS, Dean.  
HELEN RICE, Secretary.

#### Catharine Crozier in Kansas City.

The Kansas City Chapter presented Catharine Crozier in a recital at the First Baptist Church March 3. Our members were most enthusiastic about the recital. The program was well chosen and beautifully played.

Following the recital a reception for Miss Crozier was held in the church parlors. Light refreshments were served.

POWELL WEAVER.

The Kansas City Chapter held a business meeting at St. Paul's Episcopal Church Feb. 10. After the business meeting Charles McManis gave a very interesting talk on "Comparison of American and European Organs." He discussed differences in construction of German, French and English instruments and showed a collection of pictures which he had taken of churches and organs during his period of service in the armed forces.

On Monday, March 10, the chapter attended a special service at the Church of Our Lady of Sorrows, where Father Senn gave a talk on the mass and Gregorian music and explained the vestments used. The parochial school choir sang several chants used in the mass.

HESTER CORNISH, Registrar.

#### Mass Sung in Holyoke, Mass.

The choir of Holy Cross Church, Holyoke, Mass., sang the McGrath mass for the Springfield, Mass., Chapter March 3. Mrs. Alice Brown Smith presided at the organ and Edward Gilday directed the choir. The mass proved to be a very interesting work of a contemporary composer. Mr. McGrath is organist at the cathedral in Rochester, N. Y.

Our next program will be by visiting choirs on Palm Sunday at the Municipal Auditorium. Roy Marvin of Christ Church Cathedral will direct.

VALERIE SHERMAN BEAL, Secretary.

#### Ithaca Chapter February Meeting.

The February meeting of the Ithaca Chapter was held Feb. 24. After dinner at the Hotel Victoria the members proceeded to Sage Chapel, on the Cornell University campus. C. H. Rawski, dean of the chapter, opened the meeting and the discussion concerned the coming hymn festival, in charge of the sub-dean, Miss Louise Wallace. At the close of the formal business session the meeting was turned over to Dr. Donald J. Grout and John Carruth, who gave a very interesting and instructive recital. Among the compositions performed by Dr. Grout were: Ricer-care, Cavazzoni; Chromatic Fantasia, Sweelinck; Chromatic Toccata, Frescobaldi; "Ach Herr, mich armen Sünder," Pachelbel; the prelude on the same chorale by Buxtehude; Chaconne in E minor, Buxtehude, and "The Mechanical Clock," Haydn, arranged by E. Power Biggs. Mr. Carruth's selections included these Bach works: Toccata and Fugue in D minor; a group of chorale preludes and the Fugue in E flat major. Mr. Carruth concluded the program by playing the Cesar Frank Chorale in B minor.

JENNY LOU MIERAS, Secretary.

#### "The Messiah" Sung in Galveston.

The Galveston Chapter met Feb. 18 at the home of Michael Collier. Mr. Collier presided over the business session, at which the nominating committee presented a slate of officers for next year. The members enjoyed a delightful evening of Bach's music recorded by E. Power Biggs on the Germanic Museum organ. Handel's "Messiah" was given Sunday afternoon, Feb. 23, at the Scottish Rite Cathedral. More than 100 voices from the church choirs of Galveston and vicinity participated, under the baton of Dr. T. M. Frank of Texas City. Niels A. Nilson was organist. The third portion was broadcast over station KGBC. The oratorio was

presented under the auspices of the Galveston Chapter.

MRS. MARVIN D. KAHN,  
Publicity Chairman.

#### Craighead Plays in Dallas.

Dinner was served to the members of the Texas Chapter at "Sammy's" tea-room in Dallas March 10, with the young American organist David Craighead as guest of honor. Announcement was made that Maude McElvaney, Edith Wilkes, Earle Copes and Robert Evans would be guest organists for the Fort Worth Chapter the latter part of April.

Mr. Craighead was presented in recital at McFarlin Auditorium by the chapter and gave a splendid program. Following the recital a reception was held at the home of David Russell, poet-laureate of Texas.

KATHERINE HAMMONS.

#### Texarkana Chapter Meets.

The February meeting of the Texarkana Chapter was held Feb. 22 at the Pine Street Presbyterian Church, with the dean, Mrs. Thomas Bain, presiding. Plans for the annual spring recital by an outstanding organist were discussed. Miss Lucille Kennedy gave a most interesting review of the book "Deep-Flowing Brook," on the life of Bach, by Goss. Mrs. Jack E. Woosley played the following numbers: Prelude and Fugue in B major, Bach; "Have Mercy upon Me, O Lord," Bach; "Qui Tollis Peccata Mundi," Couperin-Dickinson; Toccata in G, Demarest.

FRANCES WOOSLEY, Registrar.

#### Program in Wichita Falls.

The North Texas Chapter held an interesting meeting March 9 at the First Presbyterian Church in Wichita Falls. Several out-of-town members were present. The opening number for organ and piano was played by Mrs. J. W. Akin, organist, and Mrs. A. H. Mahaffey, pianist. Their number was the Symphonic Sketches by Clokey. Two organ numbers were played by Mrs. E. M. Friend, Jr.—"Prayer," Boellmann, from the Gothic Suite, and "O God, Our Help in Ages Past," Verrees. The program was brought to a close by Miss Evelyn Barry, who played: Chorale, Karg-Elert; Toccata, Mailly, and Cantabile, Franck.

The business session was conducted by the dean, Miss Joza Lou Bullington. Mrs. Gerald Deatherage, chairman of the nominating committee, presented this list of officers for the coming year: Dean, Joza Lou Bullington; sub-dean, Mrs. J. W. Akin, Jr.; secretary, Mrs. Max Kreutz; treasurer, Miss Paula Powell; reporter, Mrs. Blanche Kuykendall, and chaplain, the Rev. J. H. Landes. The next meeting is to be held April 13 at Henrietta, Tex. Programs will be given at both the Methodist and Baptist Churches under the chairmanship of Miss Mina Frank.

MRS. BLANCHE KUYKENDALL.

#### Oklahoma City, Okla., Chapter.

The Oklahoma City Chapter has outgrown the homes as a meeting-place, due partly to the loyalty of some of our out-of-town members, who seldom miss, as well as some new ones in town. At the February meeting, which was held at the home of Mrs. J. S. Frank, we decided to meet the next time at a cafeteria for dinner and go to Trinity Baptist Church for business and a program. The business required most of the allotted time, as there are several events to take place in April which it was necessary to arrange.

The chapter voted to sponsor the recital to be given in Shawnee March 25 by Alexander McCurdy.

MARY HALEY, Secretary.

#### Piche Plays for Portland Group.

Bernard Piche of Lewiston, Maine, was presented in a recital on the Kotschmar memorial organ in Portland by the Portland Chapter March 11. An appreciative audience heard this internationally-known artist give a difficult program which embraced organ literature from Couperin to Tournemire.

Mr. Piche divided his program into three parts. The first was composed of the Chaconne by Couperin, Toccata in F, Bach, and Variations on an Old French Noel by Balbastre. The second part began with an excellent reading of the Fantasia and Fugue on "B-A-C-H" by Liszt. Then came the Scherzo from Vierne's Second Symphony and the group was concluded with the Allegro from Widor's Sixth Symphony. The third group consisted of modern compositions, the first of which was a Sarabande from the "Baroque Suite" of Seth Bingham. This was followed by "The Resurrection," by Mr. Piche. The third number was a Fantasia on the Te Deum by Tournemire, and in conclusion Mr. Piche played Dupré's Prelude in B major. The Liszt Fantasia and Fugue and the Tournemire Fantasia, with his own composition, showed Mr. Piche at his best.

On the evening of March 17 Homer Whitford, F.A.G.O., of the First Church, Cambridge, Mass., a brilliant speaker, gave an inspirational talk on organ and choral repertory at the Woodfords Congregational Church community-house, Portland. The mixed choir of this church, the First Parish Unitarian Woman's

Choir, of which Mrs. Phyllis M. Cobb, A.A.G.O., is director, with other vocalists demonstrated choir procedure on anthems of Mr. Whitford's selection. Mimeographed sheets provided by the speaker listed practical items to be discussed by the large number of organists and choir directors present. The lists included organ and choral numbers and music for junior choirs.

Plans are under way for the annual hymn festival early in May. This has been carried on for many years under the auspices of the Maine Federation of Music Clubs, assisted by organists of the Portland Chapter, A.G.O.

MAE FORD HAVILAND.

#### Lenten Meeting in Cincinnati.

The Lenten meeting of the Southern Ohio Chapter was held at the Cincinnati Club March 18. After a brief business session at which the dean explained the programs for this year, George Higdon, program chairman, introduced Miss Louzetta Poellman, Willis Beckett and John W. Ulrich, who discussed various programs incident to the organization, training and conducting of chorus choirs. In the question hour E. Boyd Jordan told the Guild about his volunteer choir of over fifty which he conducts at Mariemont. At the close of the discussion refreshments were served. The carefully worked out program reflected a great deal of credit on Mr. Higdon.

SEARS PRUDEN, Dean.

#### Annual Banquet in Alabama.

The Alabama Chapter's annual banquet in honor of ministers, their wives and guests was held at the old First Presbyterian Church, Birmingham, Feb. 25. Seventy-five chapter members and guests were present and the evening's program was built around an address by the Rev. Marvin Franklin, pastor of the Highlands Methodist Church, who spoke on "The Ministry of Music." Phyllis Cain, program chairman, provided several entertaining features, notably a vocal solo and duet numbers by Mr. and Mrs. Reuben Martinson and a very interesting "quiz" program arranged by Herbert Grieb.

Through the initiative of Vernon Noah, minister of music of the Highlands Methodist Church, an all-city choir festival was held in the Highlands Church March 3, 4 and 5, under the leadership of Noble Cain, conductor and composer. March 3 the chapter entertained at a dinner for Mr. Cain.

Sunday afternoon, March 2, Robert Rayfield, a native of Alabama and now of Glencoe, Ill., where he is the new organist and choirmaster of St. Elisabeth's Episcopal Church, played an excellent program of organ music from the works of Bach, Handel, Vierne, Sowerby, Clokey, Dupré and Stanley at Ensley Baptist Church.

LAURA JACKSON DAVIDS.

#### Ministers Are Guests in Auburn, N. Y.

The Auburn, N. Y., Chapter invited the ministerial association of Auburn to be their guests Feb. 10. The evening opened with a dinner at the Women's Union and continued with an evening of open discussion on the problems of the musical service in the church. Discussion was led by Harry S. Mason, sub-dean, a former professor at Auburn Theological Seminary. He said that both ministers and musicians strive for one result—perfect worship. He defined "worship" as "an effort to bring to the consciousness of people the presence of God." Questions such as the place and form of musical items in the service were discussed.

The meeting March 10 at Westminster Presbyterian Church was devoted to a study of the life and works of Dr. Harvey B. Gaul, eminent Pittsburgh composer. Mrs. Leslie E. Bryant, in charge of the program, gave the biography. Organ numbers played were: "Easter Morning with the Pennsylvania Moravians" (Mrs. Bryant), "Chant Triomphale" (Mrs. Ada Yury), "Chant for Dead Heroes" (Miss Louise C. Titcomb). The members were then divided into a choir and sang a group of Dr. Gaul's vocal compositions. George Hippisley and Mrs. Yury read stories of Dr. Gaul and an analysis of his works.

MRS. LESLIE E. BRYANT, Registrar.

#### Recital by Virginia Students.

The Virginia Chapter presented its annual student recital Feb. 11 at All Saints' Episcopal Church in Richmond. Mrs. C. Ralph Ludwig, organist and choir director of the Boulevard Methodist Church, was in charge. Ten students performed with dignity and showed excellent promise.

After the recital Dean Charles Craig presided at a business meeting in the parish-house. It was announced that the chapter would sponsor a presentation of folk hymns by the *cappella* choir of the General Assembly's Training School and Union Theological Seminary March 11 at All Saints' Church.

The chapter will hold a Guild service in April at the First Baptist Church and several members will attend the regional meeting in Maryland in June.

ALTON HOWELL, Publicity Chairman.



## News of the A.G.O. — Continued

## Program of Sowerby's Works.

A choral vesper service under the auspices of the Illinois Chapter was held March 23 at the Fourth Presbyterian Church, Chicago, with the music consisting of compositions of Dr. Leo Sowerby. A large congregation was attracted by this event, one of the most important of the season. Dr. Barrett Spach conducted his choir in excellent renditions of the Magnificat and Nunc Dimittis and Charles Green of Dr. Sowerby's choir at St. James' Episcopal Church sang as the offertory solo "Hear My Cry," with the composer at the organ.

The instrumental feature of the service was the recital of Robert Noehren of Davidson College, guest organist, who played: Fantasy for Flute Stops, Air with Variations, "Fast and Sinister" (from Symphony in G), "Requiescat in Pace," and, as the prelude, the chorale prelude on "Father, Son and Holy Ghost."

## Gives Conception of Examinations.

At the Christian Church of Riverside, Cal., Feb. 17, an unusual program was shared by the Riverside-San Bernardino Chapter. The topic was the A.G.O. examinations. Following ten-minute talks by several members who had passed the examinations, H. B. Hannum, Newell Parker and Miss Margaret W. Dow, Dr. L. P. Spelman conducted a mock examination of the playing portion of the associateship examination. Three of the required pieces of 1947 were played by pupils of Dr. Spelman. Then examination questions for 1946 were passed among the group, so that they could be followed by all persons in attendance. Dr. Spelman then called upon one "candidate" to play the sight-reading tests at the organ; another solved the transposition and keyboard tests at sight; a third performed the modulations. All of the candidates are studying for the examinations at some future date. Finally music-paper was passed among the audience and the ear tests were given to all present. Many for the first time obtained an idea of what the examinations really are and what is accomplished by the successful candidates. Copies of the choirmaster's examinations were also passed among the group, since the meeting was shared by the Riverside-San Bernardino Chapter of the Choral Conductors' Guild of Southern California.

## MARGARET WHITNEY DOW, Secretary.

## Rochester Members in Recital.

The Rochester Chapter was invited to an evening of music at Spencer-Ripley Methodist church on the evening of Feb. 17 by the organist, J. Elmore Jones. A recital was given by Mrs. William Vaughan, Helen Potter Goff, S. Wilson Davidson, Robert Moore and Mr. Jones. Mrs. Goff and Mr. Jones also played music for organ and piano. Those in attendance were highly appreciative of the work of the performers, for it is the chapter's desire that as many members as possible be heard throughout the season. A meeting of the executive committee was held after the musical program.

CHARLES RAYMOND BERRY, Registrar.

## Recital by Clarence Watters.

The Springfield, Mass., Chapter presented Clarence Watters, F.A.G.O., in a stimulating recital at Trinity Methodist Church Feb. 16. The congregation, which nearly filled the church, heard Mr. Watters give a fine interpretation of the Prelude and Fugue in D major and the Fifth Trio-Sonata in C major by Bach. These were followed by a familiar Noel by d'Aquin-Watters, Franck's Chorale in B minor and two Scherzos of Vierne.

Before the program the chaplain read the declaration of religious principles of the Guild.

The second half of the recital was devoted to three works of Marcel Dupré—"Cortege et Litanie," Berceuse from Brittany Suite and "Variations sur un Noel."

VALERIE SHERMAN BEAL, Secretary.

## Memorization Is Denver Subject.

The Rocky Mountain Chapter met at St. John's Cathedral in Denver March 17 to hear David R. Pew, sub-dean of the chapter, discuss the memorization of organ music. He emphasized analysis of music into imitative sequences, patterns and chord progressions to facilitate dependable memorization. Bach's Little D minor Prelude and Fugue was used as an illustration.

Catharine Crozier was presented in a recital Feb. 28 at St. John's Cathedral. Despite the poor attendance that resulted

from a snowstorm, this recital was acclaimed by many as one of the finest ever heard in Denver. The artistry of the performer was complete in every detail—registration, technique and interpretation. The chapter held a reception for Miss Crozier after the recital.

Members of the Rocky Mountain Chapter played numbers from Miss Crozier's program as a preview of the recital at the chapter meeting Feb. 17 in the Park Hill Methodist Church. The playing was done by Mrs. Helen Dow Parker, Mrs. Mary Enholm and David Pew.

## March Dinner in Atlanta.

The Georgia Chapter was entertained at dinner by the Druid Hills Baptist Church in Atlanta March 10. At the meeting which followed Mrs. Victor Clark, the dean, outlined plans for the church music institute the Guild is sponsoring June 9 through 13 at the Peachtree Christian Church. Dr. Oliver Beltz will be in charge. The faculty will consist of Dr. Beltz, Dr. Clarence Dickinson, Dr. Helen Dickinson and Miss Elizabeth Jane Anderson. Among the events which have been planned are a recital by Dr. Dickinson and an evening of choral music under his direction.

The January meeting was held at the Covenant Presbyterian Church Jan. 20. The feature was a recital by Guild members who are veterans of the armed services.

The annual Guild service was held in the First Presbyterian Church on the evening of Feb. 10. Dr. Charles A. Sheldon, A.A.G.O., organist and choirmaster of the church, presented his choir of over thirty voices in service music by Franck, Spicker and Dvorak. Organ numbers included the "St. Anne" Fugue and "Rejoice, Ye Christians," by Bach, and the Karg-Elert "Landscape in Mist." Three new members were received at the business meeting which followed the service.

JAMES A. PAIT.

## Meetings of Tacoma Branch.

Charles W. Allen of the Western Washington Chapter, Seattle, was the guest speaker at a meeting of the Tacoma Branch, held Jan. 28 at the home of Esther Hild. Mr. Allen gave an informative and most enjoyable talk and demonstration on the subject of "Organ Design."

Gregorian chant, its origin and characteristics, and the manner in which our modern music is derived from it, were ably described and explained by the Rev. Eugene Kellenbenz of St. Martin's College at a meeting held Feb. 24 at the C. C. Mellinger Memorial Church. Father Kellenbenz illustrated his talk with recordings and with several selections at the organ.

ESTHER HILD, Secretary.

## Organs He Saw During War.

At the meeting of the Metropolitan New Jersey Chapter March 10 Clifford Welsh was host at the Methodist Church in Morristown. He presented an unusual program, relating his experiences as "A Yank at Home and Abroad, Musically." Mr. Welsh played the usual Hammond organs at various camps in this country as well as the organ at St. John's Cathedral in Denver. En route to the European theater it was a harmonium and while stationed in England two pianos and a three-manual organ were available. There were also opportunities to play on what was left of the organ at the cathedral in Manchester and the five-manual at Liverpool Cathedral. At the American Church in Paris our host played two services and a wedding. Mr. Welsh was assisted by Louise Berry, pianist, and Eleanor J. Thran, contralto, in the musical portion of the program.

After a short business session, at which Dean Nellie Gordon Blasius presided, a social hour concluded a most interesting and enjoyable evening.

MARION WOHLFARTH, Registrar.

## Monmouth Chapter.

The Monmouth, N. J., Chapter met at the Point Pleasant Presbyterian Church March 17. Mrs. Everett Antonides, the sub-dean, presided at the business meeting. The subject for the evening was the romantic period. Mrs. Antonides gave a brief resume of the periods discussed at previous meetings and then gave a talk which was followed by an informal discussion. Mendelssohn's Second Organ Sonata was played by Arthur Reines. Schumann's Canon in B and the Gigout Scherzo by Lois Kaiser, and three Brahms Chorale Preludes by Mary Foster.

MARY FOSTER, Secretary.

## Binghamton, N. Y., Chapter.

For the March meeting of the Binghamton Chapter the St. Cyril Choristers,

Michael Harendza director, rendered a program of Holy Week motets and responsories at St. Cyril's Community Center in Binghamton Sunday afternoon, March 16. Father Cyril explained the significance of the music. The choristers, composed of about 100 boys from 7 to 12 years of age, sang works of the following composers unaccompanied: Yon, Fiorentini, Martini, Haydn and Dubois.

Following the program the members of the St. Cyril's parent-sisters association served tea and Slovak cookies.

ELLOUISE HEFFELFINGER, Secretary.

## Fort Wayne Chapter News.

The monthly meeting of the Fort Wayne Chapter was held Feb. 25 at the First Presbyterian Church. After a business meeting the gathering was addressed by George G. Arkebauer, choirmaster at Zion Lutheran Church, on "The Liturgy of the Lutheran Church." Each portion of the service was fully explained and discussed and the responses were played by Raymond S. Beights, organist at the same church. A very interesting discussion followed the paper.

RALPH W. DOCTOR, Secretary.

## St. Joseph Valley Chapter.

The St. Joseph Valley Chapter met Sunday, Feb. 23, at St. Peter's Evangelical Lutheran Church, Mishawaka, Ind. Albert P. Schnaible, one of the organists of the church, was in charge of the program. He used recordings to show the full liturgy of the church. He and Harold Maas gave a program of organ numbers. Mrs. R. Schwartz sang, accompanied by Miss Amanda Fischmann.

March 23 the chapter was to meet at St. Mary's College. Sister Mary Cecile was to explain the Catholic liturgy. March 24 Daniel Pedtke, F.A.G.O., was to present the Notre Dame Glee Club. Other attractive programs will be a recital by Dr. Emory L. Gallup of Evanston April 22 and a choir festival to be held in Grace Methodist Church, South Bend, May 4.

## Miami, Fla., Meeting.

Members of the Miami Chapter met at Trinity Methodist Church Feb. 24 for a short business meeting and a recital by Mrs. Ethel S. Tracy, F.A.G.O. Reports from officers and committee chairmen were read. Miss Frances Tarbox, chairman of the nominating committee, presented the following slate for the 1947-48 season: Mrs. Edward G. Longman, dean; Mrs. C. F. Gaffin, sub-dean; Mrs. D. Ward White, treasurer; Gordon McKesson, secretary.

Mrs. Tracy's beautiful recital was both varied and interesting, displaying the resources of the large Möller over which she presides. The recital was followed by a reception in the social hall.

GORDON MCKESSON, Secretary.

## Guests of Dean in Petersburg, Va.

The February meeting of the Petersburg, Va., Chapter was held on the 17th in the home of Miss Mary Patten, the dean. The chapter was privileged to have as its guest speaker Dr. Edwin Hughes Pruden, pastor of the First Baptist Church of Washington, D. C., former pastor of the First Baptist Church of Petersburg. Dr. Pruden gave a very interesting talk on "The Ministry of Music." Miss Patten, who sponsored the program, gave a brief sketch of the Guild. Special guests of the Guild were members of the Ministerial Union and friends of Dr. and Mrs. Pruden. Miss Patten entertained at an informal reception at the conclusion of the meeting.

On March 6 music-lovers of Petersburg had the privilege of hearing the celebrated Virgil Fox in a recital at St. Paul's Episcopal Church under the auspices of the Petersburg Chapter. Mr. Fox spoke briefly about each piece before playing it.

BLANCHE O. LAUSHEY, Secretary.

## Lehigh Valley Chapter Dinner.

The Lehigh Valley Chapter met at dinner at Howard Johnson's restaurant, Allentown, Pa., Saturday evening, March 8. It was decided that the group visit the Möller organ factory at Hagerstown, Md., in April, the tentative date set being April 26.

A vote of thanks was extended to the participants in the Guild recitals in February and March—John P. Beiswanger, Edna Kreis, Albert Gundrum, Randolph Hackman and Frances K. Schrempel.

The feature of the meeting was a very interesting and informative book review

by Anna Quier on "Handel" by Herbert Weinstock.

SUE F. ENRIGHT, Secretary.

## Oregon Members Give Recital.

The Oregon Chapter presented three of its members in a recital at the Municipal Auditorium Feb. 25. The purpose was to finance the purchase of Maas chimes for the four-manual Skinner organ. A large audience was present and the chimes will be installed as soon as they can be shipped. The artistic playing of all the organists was an inspiration to admirers of organ music in Portland.

The committee in charge consisted of Lauren B. Sykes, Mildred Faith and S. Spitzer.

A reception in honor of the performers followed the concert at the First Christian Church.

The program: Prelude, Fugue and Chaconne, Buxtehude; "Toccata per l'Elezione," Frescobaldi; Gavotte, Wesley, and Toccata and Fugue in D minor, Bach (Donald W. Allton); Canon in B minor, Schumann; Andante Cantabile, First Symphony, James, and Chorale in A minor, Franck (Josef Schnelker); "Sportive Fauns," d'Antalfy; "Chant de May," Jongen, and "Sunshine Toccata" (Longwood Sketches), Swinnen (Ruth Ownbey Magart).

Mrs. Edna Wickersham of the Oregon Chapter retired Feb. 2 after a service of seventeen years at the Mount Tabor Methodist Church.

Assisted by the choir, Mrs. Wickersham gave an organ program.

MARTHA B. REYNOLDS, Secretary.

## Prizes Awarded to Players.

The Oneonta Congregational Church of South Pasadena was the meeting-place of the Pasadena and Valley Districts Chapter March 10. After dinner a business meeting was held and \$25 was awarded Miss Harriet Pritchard, first prize winner of a contest held Feb. 27 for organists under 21 years of age. Miss Marcia Hannah and Miss Darlene Wilson, tied for second place, were given a prize of \$15 each.

Miss Helen Aron sang several songs, accompanied by her mother, Mrs. Bess Aron, who is a member of the Guild.

The evening recital opened with the following numbers played by John Paul Clark, A.A.G.O.: Psalm-Prelude, Howells; "Aquarelle," Delius; Six Chorales on Old German Folksongs, Schroeder. A choir of young people then sang: "O Lord, We Worship Thee," Bach; "We Sing unto the Lord," Hoffmann; "Holy Father, We Adore Thee," Bortniansky. The choir was directed by Charles Love and accompanied by Mrs. Ivonne Love, organist of the church. Miss Lois Enid Will, M.M., played: Fugue in G major, Bach; Elevation, Vierne; "Thou Art the Rock," Mulet. The program closed with the choir singing "Come, Christians, Join and Sing Alleluia," Gillette; "We Come unto Our Father's God," Mueller, and "Lighten Our Darkness," Croker.

LORA PERRY CHESNUT, Librarian.

## De Pauw University Hears Biggs.

E. Power Biggs appeared in recital March 11 at the Gobin Memorial Church, De Pauw University, Greencastle, Ind. The recital was sponsored by the local chapter of the American Guild of Organists, Pi Kappa Lambda, Mu Phi Epsilon and Phi Mu Alpha Sinfonia, and was enthusiastically received by students, faculty and townspeople. During his visit to De Pauw Omicron Chapter of Pi Kappa Lambda conferred honorary membership upon Mr. Biggs.

EVELYN GIBSON.

## Chime Recital in Lexington, Ky.

Through the kindness of Schulerich Electronics, Inc., the music department of the University of Kentucky and the Lexington Chapter presented Dr. Alexander McCurdy, head of the organ department at Curtis Institute, Philadelphia, and at Westminster Choir College, in a recital March 11 in the memorial auditorium on the university campus. This recital demonstrated the organ and the Alexander Bonnyman memorial carillon bells recently installed by Schulerich and was enjoyed by a full attendance of music-lovers of Lexington and surrounding towns.

Prior to the recital the chapter welcomed Dr. McCurdy at a dinner-meeting in the Lafayette Hotel.

LURLINE DUNCAN, Secretary.

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## Greenville, S. C., Boys Give Hymn Festival, Sponsored by Rotary

The Rotary Boy Choristers of Greenville, S. C., sponsored a notable hymn festival at the First Baptist Church Sunday afternoon, Feb. 23. The seventy-five boys and men, now in their fifteenth year of continuous service, sang a program entitled "Through the Centuries with the Christian Hymns." Assisting them were selected boys of the city, suburban and rural schools of Greenville, representing thirty-three schools and numbering 410 boys, including the men's glee club of Furman University and the boys' glee clubs of the two local high schools, which sang the tenor and bass parts in the chorus numbers. The congregation joined the combined groups in singing some of the hymns.

The massed boy choirs came together for one group rehearsal prior to the concert and gave a remarkable demonstration of what boys can do in music. The choristers struck a new high with two of their numbers, Dudley Buck's "Festival Te Deum" and the Mozart "Gloria." The church seats nearly 1,500 people and it is estimated that as many more were turned away, unable to gain entrance.

The Rotary Boy Choristers are sponsored by the Greenville Rotary Club and offer an excellent demonstration of successful boys' work. They were organized fifteen years ago by George Mackey, recreation director of the Greenville city schools. Mr. Mackey is organist at Trinity Lutheran Church and the choristers constitute the vesper choir at that church, now in their third season in this capacity. The festival was given under the auspices of the Greenville Rotary Club, in observance of the forty-second anniversary of the founding of Rotary International. On March 30 the Rotary Boy Choristers were to give their fifteenth annual rendition of Stainer's "Crucifixion."

### VOLKEL WILL GIVE THREE ORATORIOS IN HOLY WEEK

Dr. George William Volkel and his choral forces at All Angels' Church in New York City, which have been doing outstanding work this season, are giving three oratorios in Holy Week. On Palm Sunday, March 30, Brahms' Requiem will be sung, on April 1 Bach's "St. Matthew Passion" and on Good Friday Stainer's "Crucifixion." The Palm Sunday oratorio will be sung at 4 o'clock and the others in the evening.

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CHICAGO, APRIL 1, 1947

## Men Who Will Be Missed

It was a sad duty to inform our readers in the last issue of the death of three men in the central states whose lifework came to a close within a month. Palmer Christian, Stanley Baughman and Cheston Heath each in his own way contributed, over a period of many years, to keeping organ and church music on a high plane; and each one is mourned by a large circle of friends. It is a cause of added regret that none of the three lived beyond the early sixties.

Palmer Christian had enhanced his fame from year to year since he came back from study in Europe and in the last twenty-three years at the University of Michigan had created his place in posterity through the training of a large group of able organists whose influence will carry the Christian tradition down to succeeding generations. The handicap of ill health, which many years ago threatened to end his days of professional activity, was overcome by Dr. Christian with rare bravery, and in the years that followed he had the privilege not only of holding a prominent place on the faculty of the University of Michigan, but of making six transcontinental recital tours. He was a man of the highest ideals and greatest integrity as an organist and as a man, kindly in all his relations and beloved especially by his many pupils.

Mr. Baughman, a man of similar character, left his impress on the choirs he directed and on the A.G.O. chapter he organized. His counsel and his high principles guided many of his younger colleagues both in the East and in his later activity in Grand Rapids. Of Cheston L. Heath no more sincere or eloquent eulogy could be written than that of his rector and of his associates among the organists of Indiana.

It is a satisfaction to know that such men have lived among us.

## Tribute to Cheston L. Heath

It was a rare, but well-deserved, panegyric that marked Cheston L. Heath's funeral service at Christ Church in Indianapolis. His many years of service thus won a reward which is not often accorded the faithful servant whose work is done at the organ and with the choir. From the eulogy of the church's rector, the Rev. E. Ainger Powell, we quote these few but significant paragraphs:

Cheston L. Heath devoted his life to the ministry of music. He will ever be remembered by the hundreds of boys and the scores of men he taught to sing. In the difficult art of voice production he had no superiors and few, if any, equals. The secret of his success lay in his sympathetic attitude toward those he taught and in the love he bore them. He realized his responsibility as one privileged to serve in so important a capacity and never, in the twenty years of his work at Christ Church, did he suffer the sanctuary to be profaned by such cheap and tawdry music as is far too often in evidence. As a leader and accompanist he stood, once more, almost without a peer. But the

secret of his success lay not so much in technical perfection as in the fact that he stressed continually the spiritual values of his art. Those whom he trained were ever made to feel the importance and significance of what they were singing and the influence he exerted in this respect will never be forgotten.

In response to many requests the entire remarks of Father Powell were printed on the church bulletin. This tribute may well be characterized as the epitome not only of Cheston L. Heath's lifework, but of what constitutes an ideal for which every church organist should strive.

## A Warning

The incompetent and often dishonest organ repair man is again abroad in the land, as he so often is. Our attention is directed to the matter by a timely warning issued by the Better Business Bureau of Fort Wayne, Ind., which is being distributed among churches in the bureau's territory and which constitutes a real service to those ministers and church trustees who might otherwise be taken in. THE DIAPASON has taken up this subject from time to time. As it has not done so for a number of years we quote from an editorial published some time ago and hope the warning reaches every church authority that is disposed to fall a victim to a form of fraud that may prove costly.

No man with a fine automobile and common sense will let any wandering mechanic take it apart. No man who possesses a first-class watch and has any judgment would think of turning it over to a stranger who comes to the door and offers to do the job for half the price charged by the established local watchmaker. But it seems as if the same men, with infinite confidence in the honesty of human nature, did not hesitate to turn an organ over to anyone with a bag of tools, an old car and a glib tongue. The result could be easily guessed, but the tales of woe that reach every organ builder make any guesswork superfluous.

Sometimes the itinerant organ man is a piano tuner who is so good at his trade that he never gets a second chance at a piano, and therefore is compelled to reach out into other pastures. Sometimes it is an individual with a few months of factory experience who, on losing his job, immediately becomes a skilled mechanic and sets out to win wealth and reputation on his own score. One method of the offender is to misrepresent himself as being from the factory which built the organ. The result is usually the same. The organ is left in bad, sometimes unplayable, condition, perhaps some of the pipes and other parts are missing, and the visitor has moved on to unknown parts, invariably having collected all that he could from the church.

It is an easy matter to avoid being swindled in this manner. Deal only with men of established standing. There are many such organ repair men and they can submit satisfactory proof of their responsibility. Every reliable organ builder is ready to render service on any instrument he has built or he will refer customers to capable persons who can take care of the work.

## Reminiscences of Leipzig

Any of our older readers who, like Thomas J. Crawford, had the privilege of study in Leipzig some fifty years ago must have felt a little nostalgia on reading in our March issue the prominent Canadian's reminiscences of his four years of study in Germany. The spirit and the musical atmosphere that prevailed in that era are among the priceless things which Nazism has destroyed, along with so much else of cultural value, to say nothing of the horrifying sacrifice of lives. It will be many years before the Leipzig of the '90s can be restored, if it ever is restored.

What marvelous opportunities were presented to the young music student! Here he saw the homes of Bach and of Mendelssohn and experienced the thrill of association with the great Reinecke and Nikisch, and heard the famous pianists

and singers of that day, whose names are household words—at least in every musical household.

May we hope that in this troubled world there shall be recreated a city such as the old Leipzig, a place for the cultivation of the arts, far removed from the tumult of politics and war.

## FOUR RECITALISTS HEARD AT ADVENT CHURCH, BOSTON

The Church of the Advent in Boston presented four nationally prominent organists in a series of recitals on Thursday evenings in March. The players were Robert Noehren, Clarence Snyder, Marilyn Mason and Richard W. Ellsasser.

Mr. Noehren presented the following program March 6: Concerto No. 5, in F, Handel; Sonata No. 3, in A, Mendelssohn; Three Chorale Preludes from the "Catechism," Bach; Toccata, Adagio and Fugue in C, Bach; Partita on the Hymn-tune "Picardy" (MS.), Herbert Fromm; Two Movements from the Suite for Organ (1935), Sowerby; Finale from "Seven Pieces," Dupré.

Mr. Snyder's program March 13 included these works: Prelude and Fugue in B and Intermezzo from Second Symphony, Dupré; "Landscape in Mist," Karg-Elert; Chorale in E, Franck; Scherzo from Second Symphony, Widor; First Sonata (complete), Hindemith; "Electa ut Sol," Dallier.

Miss Mason, who played March 20, presented this program: Fantasie and Fugue in G minor and Two "Schübler" Chorale Preludes, Bach; Fantasie on "B-A-C-H," Reger; Pastorale, Roger-Ducasse; "Rhythms," from Symphony of the Mystic Lamb, and "The Tumult in the Praetorium," de Maleingreau; Three Pieces for Organ (1946), Edmund Haines.

Mr. Ellsasser's program March 27 consisted of these compositions: Allegro Vivace, Concerto in A minor, Vivaldi; Andante, Stamitz; Allegro Moderato, First Trio-Sonata, Bach; Four Sketches, Schumann; "Soul of the Lake," Karg-Elert; Allegro from Second Sonata, Hindemith; "Chollas Dance for You," from "Seven Casual Brevities," Leach; "Marche Fantastique," from Sonata, Op. 13, Ellsasser; Toccata based on "Ave Maris Stella," Duruflé; Improvisation on a theme submitted by Everett Titcomb.

This series of recitals was under the direction of George Faxon, organist and choirmaster of the church, and Philip Malpas, his assistant. It was presented with the cooperation of the organist associates of the Schola Cantorum of the Church of St. John the Evangelist, Everett Titcomb, director.

## HUBERT V. TAYLOR ORDAINED BY CHURCH IN ATLANTA, GA.

Hubert Vance Taylor, Mus.B., was ordained to the Presbyterian ministry at the Sunday morning service Feb. 2 in the Central Presbyterian Church, Atlanta, Ga., of which he has been minister of music for the last five years. At the same time he became assistant pastor in charge of music and education. Mr. Taylor will receive his divinity degree from Columbia Theological Seminary, Decatur, Ga., in May.

Before going to Atlanta Mr. Taylor was minister of music at St. Paul's Presbyterian Church, Philadelphia, for five years. While there he married his organist, Claribel Clark, a pupil of Carl Weinrich, Alexander Matthews and Robert Elmore, and they have served in the Atlanta church together. Mr. Taylor is a graduate of Lafayette College and Westminster Choir College. At Westminster he did special work in composition with Roy Harris and continued this study with Earl Macdonald at the University of Pennsylvania. Central Church has a musical program including five choirs, with an enrollment of more than 150 singers.

## "The Messiah" Recorded

By AUGUST MAEKELBERGHE, F.A.G.O.

"The Messiah," Handel. Isobel Baillie, soprano; Gladys Ripley, contralto; James Johnston, tenor; Norman Walker, basso; Harry Mortimer, trumpet; Edward Cooper, organ; Huddersfield Choral Society, Herbert Bardgett chorus master; Liverpool Philharmonic Orchestra, Malcolm Sargent conductor. Nineteen twelve-inch discs (thirty-eight sides) in Columbia Masterworks. Set M-MM-666 (two volumes boxed).

Every once in a while recording companies will forget that they are strictly in

## Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of April 1, 1912—

J. C. Deagan, manufacturer of chimes and other percussions for organs, moved into his new factory, a large five-story building on Berteau Avenue, Chicago. The structure was erected at an expenditure of \$240,000 and was surmounted by a handsome tower, in which were installed Deagan tower chimes.

THE DIAPASON established a department of news of the American Guild of Organists, giving that organization the benefit of special attention for its activities.

The University of Toronto commissioned Casavant Freres to build a large four-manual for its convocation hall.

Twenty-five years ago the following news was recorded in the issue of April 1, 1922—

A manuscript festival was held by the Illinois Chapter, A.G.O., at the home of Mr. and Mrs. Francis Neilson in Chicago and the program was played on the three-manual Aeolian organ.

Lynnwood Farnam completed a series of seventeen recitals at the Church of the Holy Communion in New York. The total number of compositions played was 171.

Channing Lefebvre of St. Luke's Episcopal Church in Montclair, N. J., was appointed organist and choirmaster of Trinity Church in New York.

The University of Colorado ordered a large organ, to be built by Austin, and the stop specification was published. Another large new organ was ordered of the Skinner Organ Company for the First Baptist Church of Oak Park, Ill.

Ten years ago the following news was recorded in the issue of April 1, 1937—

"An unprecedented battle royal in which the wits of organists, organ experts, learned legal lights and physicists were enlisted was staged in Chicago in March," THE DIAPASON reported in its account of the hearings initiated by the Federal Trade Commission in the case against the Hammond Clock Company, involving claims made by that company on behalf of its electronic instrument. The hearings were reported for the benefit of readers of THE DIAPASON in an account covering fourteen columns.

Charles Marie Widor, grand old man of the organ, died in Paris March 12 at the age of 92 years.

The story of the famous organ in the Salt Lake City Tabernacle was told and its present stop specification was presented in an article by Dr. Frank W. Asper.

business and turn out a set of records not intended primarily to make money, but as a real contribution to music. Such a set is Columbia's "Messiah." This is a finished performance by artists who know what they are about. It is a stroke of good luck to have an authoritative performance at hand for constant reference.

"The Messiah" as a work of art has lived for 206 years in spite of constant use—and misuse. It is as fresh today as it was two centuries ago. It was written in only twenty-four days between Aug. 22 and Sept. 14, 1741. It is unnecessary to go into the history of the work here. Columbia has provided an excellent booklet compiled by Paul Affelder to tell all that is necessary concerning the oratorio.

The performance is superlative, the singers are time-tested oratorio singers. The chorus is one of the oldest in England, the orchestra one of the best in Britain and Malcolm Sargent, the conductor, an excellent musician. Thus we have here a performance in the best English tradition.

Of course, no performance is perfection. This writer questions certain tempi—for instance, the aria and chorus "O Thou That Tellest." It seems to move at a rather fast clip and one wonders whether the performance wouldn't gain by being slowed down a trifle, adding perhaps a little more definite rhythm.

Some cuts have been made and a few parts are missing. With these exceptions the work is "tops," and as the exceptions amount to fly specks on an otherwise beautiful canvas we may sum up everything this way:

Herbert Bardgett is to be congratulated on his training of the Huddersfield Chorus. A better chorus will seldom be found. The soloists—Isobel Baillie, Gladys Ripley, James Johnston and Norman Walker—all give excellent performances. That they know "The Messiah" and feel it is apparent. Harry Mortimer, the trumpet, gives an excellent account of himself in the aria "The Trumpet Shall Sound." Finally, Mr. Sargent is to be felicitated on his musicianly direction.



## DR. OLIVER S. BELTZ

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CHURCH MUSIC INSTITUTES

Dr. Oliver S. Beltz, whose work as a director of church music institutes is known far and wide, making it a pattern for such institutes throughout the country, has established his headquarters in Washington, D. C., and will conduct institutes in various cities and at various colleges. His faculties will be chosen to meet individual situations and problems in the various fields and localities.

ORATORIOS DRAW THROG AT  
WEST END PRESBYTERIAN, N. Y.

Three oratorios have been presented this season, before capacity audiences, at the West End Presbyterian Church, New York City. In each case the church was filled by about 1,800 people, and for Handel's "Messiah" Dec. 1 and Mendelssohn's "Elijah" Jan. 19 hundreds were turned away for lack of room. The choruses at these oratorios were composed of 100 voices from Westminster Choir College.

Carlton Martin conducted "The Messiah" and Herbert Pate "Elijah." Lester W. Berenbroick was organist for both of these performances. On Feb. 23 William Guthrie conducted Verdi's Requiem with Marion Clayton Magary as organist. The remaining oratorio performances this season are Bach's "St. Matthew Passion" March 30 and Haydn's "Creation" May 11.

CAMP WA-LI-RO WILL OPEN  
FOURTEENTH SEASON IN JUNE

Camp Wa-Li-Ro, the summer boy choir school of the Episcopal Diocese of Ohio, will open its fourteenth season the last of June. The annual choirmaster conference is set for June 30. The faculty will include Ray F. Brown, director of music and organist of the General Theological Seminary, New York City, and Ralph A. Harris, organist and choirmaster of Grace Church, Providence, and head of the music of St. Dunstan's Choir School. Until this year Mr. Harris had been at St. Paul's, Brooklyn, where his St. Paul's Choristers attracted national attention. He also served the American Guild of Organists for many years as general secretary. Frank Owen of St. Luke's, Kalamazoo, where the 100-voice boy choir has done a successful job for many years, will lecture on the organization and discipline of a boy choir. The Bishop of Ohio will conduct one or two of the services. The resident choir of about twenty "lead" boys from affiliated choirs will be used for demonstrations and will sing the services in St. Paul's Church, Put-in-Bay. A voice clinic will be held and each boy will sing alone, giving the group a chance to study different tone productions.

The conference will continue from Monday through Friday and is open to both men and women. Paul Allen Beymer is the director.

SAMUEL O. WORRELL, husband of Mrs. Winifred Worrell, a well-known organist in Portland, Ore., and active member of the A.G.O., died March 2 at the age of 68 years. He was a member of the Portland police bureau and an overseas veteran of the Spanish-American war. Mr. Worrell had been in ill health since 1944, the time of his retirement from the police department.

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## THE GREAT ORGAN

The Great organ is the oldest of all divisions. It is the division in which the Diapasons predominate.

The Great organ normally stands in the open, not in an expression box, where it is denied reflection and the resonance developed by the walls and ceiling of the church.

The open tone is distinctive and contributes variety and character equally with the closed tone and provides effects in conjunction with closed tone impossible to any other type of musical organization. This will be described later.

The scheme of the Great organ given below is unusual in that it has large and small scaled 4-ft. Diapasons to balance the large and small 8-ft. Diapasons, the small 8-ft. and 4-ft. ranks forming an unusual and ideal combination for choir accompaniment and the larger pair of 8-ft. and 4-ft. pitch being designed for the forte and for congregational singing.

The absence of a twelfth and fifteenth is only apparent as these pitches are present in the four-rank Mixture.

One of the objects of these examples is to illustrate effective design, especially where funds are limited and questions of economy are present.

The design for a Great organ as given below, if scaled and voiced with understanding, will be found more flexible and musically satisfying than the older types of more usual composition:

## GREAT ORGAN

16' Gemshorn .....	61 pipes
8' Diapason (large) .....	61 pipes
8' Diapason (small) .....	61 pipes
8' Principal Flute harmonic, metal.....	61 pipes
8' Erzähler .....	61 pipes
4' Octave (large) .....	61 pipes
4' Principal (small) .....	61 pipes
Mixture IV rks.....	244 pipes

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## Jan P. Sweelinck and His Contribution to Early Organ Music

[Mr. Schuil, organist and choirmaster of the Central Methodist Church of Yonkers, N. Y., has prepared the following article through a translation from the Dutch of the book of which an eminent musicologist of Holland is the author.]

By K. MULDER SCHUIL, M.S.M.

Before the second world war had engulfed the Netherlands a fine book was written by the eminent Dutch musicologist, Bernhard van den Zigtenhorst Meyer, entitled "Jan Pieterzoon Sweelinck en Zyn Instrumentale Werken." This book, written in a crisp, clearcut, refreshing style, is a summary of all the information that can be offered the world of music concerning Sweelinck.

In the first chapter we are brought to a realization of the real significance of Sweelinck. In the second half of the nineteenth century he was rediscovered and was regarded as a composer of sacred choral works, since little or nothing was known of his instrumental works. General knowledge of instrumental music did not go back much farther than Bach. Publishers of old music hardly existed; hence the lack of contact. The "Denkmaler Deutscher Tonkunst" didn't appear before 1892, while the "Fitzwilliam Virginal Book," which would have given an insight especially into Sweelinck's time, didn't come out before 1899. Furthermore, the use of the classical scales in the latter part of the nineteenth century lessened the interest in instrumental music which had been written in the sphere of the church modes.

In the first decade of the present century J. W. Enschede aroused some interest in Sweelinck's works. Since then an instrumental composition was performed occasionally, but nothing beyond that. A collection of instrumental music which appeared in 1894 as the first part of a complete edition of "The Works of J. P. Sweelinck" was soon sold out, but it went to rest in the libraries and book-cases of musicians. The Netherlands paid little attention and the world less.

The unusual significance of Sweelinck for the Netherlands lies in the fact that he left a treasury of instrumental music. The great musical past rests mostly within the period of the *a cappella* style, so that the Netherlands, with a wealth of vocal composition, is very poor in instrumental music, and there is very little later instrumental music worth mentioning; hence the great debt to Sweelinck.

Sweelinck also holds a prominent position in the history of music in a more general way. In the sixteenth century the toccata, ricercare and variations were developed in Venice and England and Sweelinck established the form of expression for the succeeding generations, even though each generation gave its own structure to the form. The broad foundation, as he laid it, extends into the time of Bach. It is a remarkable coincidence that in the leading theme of one of Sweelinck's fantasies the theme "B-A-C-H" was incorporated. It is just as noteworthy that Bach himself at the end of his last great contrapuntal work, "The Art of the Fugue," used this same theme.

With reference to the different groups that can be distinguished in the instrumental works, it should be made clear why Sweelinck was such an important personage to the whole field of instrumental music. In his fantasies he laid the groundwork for the fugue. He elevated the original ricercare to a musical work of art. The toccata, which came into being in the sixteenth century in Venice, he carried over to Germany, stronger than the loose and free Italian toccata. In Germany it found fruitful soil. The variation on a folksong or dance, developed in England, was enriched by him with the use of much counterpoint.

We see Sweelinck more definitely as a creator of new forms in his echo fantasies and in chorale variations. Instrumental echo compositions were being written without doubt, but the more extensive three-part echo-fantasy does not appear before his time. Sweelinck's chorale variations must be considered the oldest works of this type. We were formerly of the opinion that Samuel Scheidt was the originator of works that con-

sisted of variations of a chorale melody; it is evident that Sweelinck also pointed the way in this work.

The vocal music of this early master was not without influence in northern Germany because of the fine counterpoint and the exemplary manner of writing for choirs. The *a cappella* style, however, did not last long. The choral works, now accompanied, were absorbed under the influence of the Reformation in greater musical forms—the cantata and the oratorio.

The time of Sweelinck was a time of many great minds in various fields. There were great writers, such as Cervantes with his "Don Quixote," Shakespeare and his dramas, and Jacob Bohm, the German mystic. It was the time of Rubens and the modest Franz Hals. This was the time of Tycho Brahe and of his pupil, the not less famous Kepler; this was especially the time of Galileo, as well as John Bull, evidently a friend of Sweelinck, and especially William Byrd, whose music lives on today in the English Church as that of Sweelinck should live on in the churches of the Netherlands.

Sweelinck had matured, had composed his psalms and had created his *cantiones sacrae* when many great men were youths. His time was the time of candles; the time of firepails, of which each house had two, while the occupants of nearby homes had to help put out the fire; the time of tin plates and eating without forks (only with the thumb and two fingers, according to the rules); the time when bloodletting was the cure for all illness; the time when mental patients were treated as criminals; the time when the understanding of hygiene was very meager. This was the time of traveling by barge and by coach, when the lute was always taken along for entertainment of fellow passengers. The lute then was the instrument of the home as the piano is today.

The organ had very early been considered as the instrument best suited to the church. Because of this organs were found in cathedrals and large churches of the eleventh century, which served to give the priest and the choir the correct pitch, very likely also to support the voices, which moved within a very small range. Two octaves were sufficient, and organs had one manual with frequently no more than ten keys, as the music of that time, excepting B flat, included no flats or sharps. The keys were very wide and because of the great force needed to press them down the fist or elbow was used.

In the eleventh and twelfth centuries the mechanism of the organ was improved, the number of keys was increased and the instrument was made easier to handle. The result was that a more talented organist of his own accord would play a single figure before giving the pitch, or probably a part of the liturgical melody to be sung. In short, the prelude, however simple, was born in this way. The organ was slowly finding a much larger place in the church service. In a few localities it came to the point where it took the place of the singing. The Catholic Church continually objected to this misuse of the instrument. In 1600 Pope Clemens VIII found it necessary to formulate rules limiting organ playing to the following: first, the playing of the prelude; second, accompaniment of choral works, and, third, the playing of interludes.

The organist had become the foremost musician of a city. His salary was paid by the municipality; hence the position had become a government post and much information concerning the work of organists has been preserved. All references concerning Sweelinck's playing have been lost, but we can imagine what he had to do by looking up the record of other organists. In the first place, Cornelius Schuyt signed a contract with Leyden in 1593; Jan Phillip Van Velsen was engaged in 1601; Jan Cornelis Schoonhoven was appointed organist at Delft in 1612, and finally Claude Bernart, Sweelinck's pupil, received an appointment at Deventer in 1617. The Van Velsens and Claude Bernart were also carillonneurs. These men had to play the hour and half-hour on the carillons of the city clocks besides playing the bells several times a week for the enjoyment of the citizens. From Schuyt's contract we learn that he had to play the organ for one hour on Sunday morning and afternoon and every day after evening prayers. We learn from Van Velsen's contract that he played every day in St. Peter's Church from 11 until 12 o'clock and in the evening at St. Pancras Church. In Delft the situation was similar.

The instrumental music which has come down to us from Sweelinck was written exclusively for keyboard instruments—the organ, the clavichord and the clavicord. We are, of course, concerned primarily with the organ, particularly the organ



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played by Sweelinck. An exact list of the stops in the organ in the Oude Kerk in 1600 cannot be given, but we can make up a list from information given out before 1600. In 1545 a new organ was installed in the church. The contract was awarded to Jasper van den Bosse, organ builder, and Hendrick van Nyeuwenhuys, also an organ builder at Bosse. The organ was 35 years old when Sweelinck came to the Oude Kerk and it is not probable that another instrument was installed; therefore we can be assured that Sweelinck played this organ during a part of his lifetime if not all through his life.

From the contract we learn that a new instrument was to be built "of 3 and 6-ft. tone, with two manuals." An organ of 4 and 8-ft. tone was meant, since the foot was not the same as today, the pitch being different.

For the first manual a windchest with nine sets of pipes was to be constructed. These were the following:

1. Doeff (Principal).
2. Holpje, 6 ft. (Hohlpipeffe, 8 ft.).
3. Quinto-Deen, 6 ft. (Quintadena, 8 ft.).
4. Coppeldoef (Bourdon, 8 ft.).
5. Mixteur (Mixture).
6. Scarp (Scharf).
7. Gheems Hoorn (Gemshorn).
8. Ruitsende Cymbael (Cymbal).
9. Scalmay, 3 ft. (Schalmel, 4 ft.).

The second manual was to be built with a separate chest and three stops:

1. Holpje, 3 ft. (Hohlpipeffe, 4 ft.).
  2. Syvelet (Sifflöte).
  3. Regael, 6 ft. (Regal, 8 ft.).
- Finally one pedal stop:  
Bas Trompet (Trumpet, 8 ft.).

The following stipulation was made: "These two manuals must be able to be played at the same time or separately as the organist desires." Finally there must be "a good tremulando" and "three good bellows."

The organ was completed Oct. 28, 1545. The contract gives no information as to the compass of the manuals. It is deplorable that nothing more is known about this instrument. It seems certain, however, that a new organ was installed in the Oude Kerk in the first half of the seventeenth century.

In 1682 the church authorities made an agreement with two organ builders, Nicolaes van Hagen and Apollonius Bosch, to enlarge and complete the organ, which was then known as one of the "finest organs in Christendom." A list of changes follows, concerned mostly with the extension of every set of pipes "at the top" with four pipes, G sharp, B flat, B and C, and the extension of the lower manual from F to C throughout all stops. We learn, moreover, from the contract that

the organ was a much larger one than that of 1545. It had a rückpositif, besides three manuals, and a number of stops not in the 1545 instrument—a 4-ft. flute, a vox humana, a prestant and an octave. It is possible that the old organ had been enlarged, since the church fathers in those days seemed to be more inclined to rebuild an old organ than to build an entirely new one.

Unfortunately no information has been discovered which would enlighten us as to the building or rebuilding of the organ in 1613. This is unfortunate, since we do not know whether Sweelinck ever drew any other stops for his works than those in the organ of 1545.

We are indebted to Bernard van den Sigtenhorst Meyer and the publisher, N. V. Servire, The Hague, for this glimpse into the life and times of the greatest of the forerunners of Bach.

DR. WILLIAM LESTER, assisted by his wife, Margaret Lester, soprano, April 18, and Dean Arthur C. Becker, assisted by Mrs. Barbara Becker at the piano, May 16, will give recitals at 12:10 p.m. in the De Paul University Little Theater, 64 East Lake Street, Chicago. These are the third and fourth in a cycle of four recitals presented by well-known organists. There is no admission charge. The featured work on Dean Becker's program will be the Ballade by Dupre.

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**THREE-MANUAL MOLLER FOR ST. JOHN'S IN LYNCHBURG, VA.**

St. John's Episcopal Church in Lynchburg, Va., will have a new three-manual organ which is under construction at the plant of M. P. Möller, Inc. This will be a straight organ of thirty-three ranks, with an unenclosed great. The tonal resources are as follows:

**GREAT ORGAN.**

Diapason, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Octave Quint, 2 1/2 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Mixture, 3 rks., 183 pipes.

**SWELL ORGAN.**

Rohrflöte, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Fagotto (from Oboe), 16 ft., 12 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.

**CHOIR ORGAN.**

Viola, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Nasat, 2 1/2 ft., 61 pipes.  
Flageolet, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.

**PEDAL ORGAN.**

Contra Bass (wood), 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Rohrbourdon (from Swell), 16 ft., 12 pipes.  
Dulciana (from Choir), 16 ft., 12 pipes.  
Octave (metal), 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Rohrflöte (from Swell), 8 ft.  
Dulciana (from Choir), 8 ft.  
Super Octave, 4 ft., 12 pipes.  
Double Trumpet (from Swell 8 ft.), 16 ft., 12 pipes.  
Fagotto (from Swell), 16 ft.  
Trumpet (from Swell), 8 ft.  
Clarion (from Swell Trumpet), 4 ft.

**VARIOUS COURSES OFFERED BY GREGORIAN INSTITUTE**

An innovation in mid-season short courses in sacred music education will be made when the Gregorian Institute will conduct a five-day intensive course in chant, organ accompaniment and choral training at Stella Niagara Normal School, Buffalo, N. Y., April 7 to 11. The course will be open to lay organists, choir directors and music teachers of religious communities.

The Gregorian Institute will offer a considerably augmented program of summer activities. Courses of five days each will be conducted at Amherst State Teachers' College; St. Mary's College, Notre Dame; St. Joseph's College, Portland, Maine; Webster College, Webster Groves, Mo.; and Marymount College, Salina, Kan. Courses will also be conducted in Baltimore, Kansas City, New Orleans, Philadelphia, Portland, Ore., San Antonio, Seattle, Washington, D. C., and Hartford, Conn.

The courses will be conducted with the approval of the bishops of the respective dioceses and with the cooperation of music commissions.

Marygrove College, Detroit, will be the host of the 1947 national summer session of the Gregorian Institute of America Aug. 17 to 30. Catholic musicians, organists and choir directors from all parts of the country will attend classes for instruction in Gregorian chant, organ accompaniment, polyphony, choir training and related subjects. Attendance will be limited to students of the Catholic choirmasters' course of the Gregorian Institute who will have completed the home study lessons and successfully passed the periodic supervised examinations prior to Aug. 10.

The Gregorian Institute has assigned a faculty of teachers including the Rev. Ethelbert Thibault, P.S.S., director of chant at the Sulpician Seminary, Montreal; Dr. Eugene Lapiere, dean of music, University of Montreal; the Rev. Ermin Vitry, O.S.B., director of music at St. Mary's Institute, O'Fallon, Mo., and editor of the church music magazine *Caecilia*. Dr. Clifford A. Bennett, national director of the Gregorian Institute of America, will direct the session. The work will complete the home study of approximately 200 students of the Catholic choirmasters' course. Among the number will be several whose preparation was interrupted by military service.

Three terms of master organ lessons have been offered by the Gregorian Institute in the Toledo area during the fall, winter and spring months of the present season. Dr. Eugene Lapiere, dean of music at the University of Montreal and head of the organ faculty of the Gregorian Institute, will conduct the master classes, visiting Toledo to supervise student work twice during each term of ten weeks. Thomas C. Andrews, Mus.L., C.Ch.C., organist at Sacred Heart Church in Toledo, is assistant to Dr. Lapiere and gives lessons in preparation for the master classes.

The second term was completed March 11 and the dates for the third term are April 15 to June 10.

CHARLES E. STEBBINS, JR., for the last six years minister of music and tenor soloist at the Chevy Chase Presbyterian Church, Washington, D. C., died March 7 in Washington, D. C., after a long illness. A large congregation filled the church for the funeral services Sunday afternoon, March 9. Whitford Hall, minister of music of the First Congregational Church, led the large choir in the singing of an anthem, and Kenneth Frisbie, organist of Chevy Chase Church, played organ solos and hymns. Mr. Stebbins was educated at Deerfield Academy, Boston University and the Westminster Choir College. He was a member of the Westminster Choir that toured Europe in 1936. Before going to the nation's capital he was minister of music for four years at the Royal Oak, Mich., Methodist Church. Mr. Stebbins is survived by his widow, Mrs. Helen E. Stebbins; a young son, John E. Stebbins, and a brother, Leon R. Stebbins, Rochester, N. Y.

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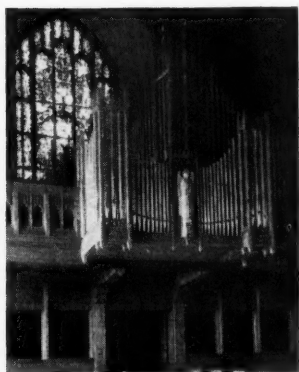
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## New Editions Mark Issues of the Month for Church Service

By HAROLD W. THOMPSON, Ph.D., L.H.D.

This is one of those months in which the new editions of older works are more interesting than the new anthems. In the Columbia University Choir Series (G. Schirmer), edited by Lowell P. Beveridge, there is a beautiful "Tu Pauperum Refugium" by Des Prez, besides two other numbers of admirable quality: "Blessed Are Those," by Tallis, for SATTB, and a Kyrie by Durante (early eighteenth century) in four parts. The numbers by Des Prez and Durante are furnished with English words. These three pieces were published late in 1946.

Music Press, Inc., has a number of new issues, of which the most useful is a set entitled "Practical Polyphony," edited by Ernest White; these are five easy anthems or motets of the sixteenth century, by Di Lasso, Arkadelt, Ruffo and Rosselli, with Latin and English words. Four of the five are settings of the "Adoramus Te," always useful as responses in Protestant churches. Other issues from the same press include the following:

Da Victoria—"Tantum Ergo." SATB. Latin words only. Also another setting for SSATB.

Handl, Jakob—"O Admirable Commencement." SSAATBB. Latin. Also a "Jesu, Dulcis Memoria," for SAATBB. Latin.

Haydn—"Tis Thou to Whom All Honor," from the "Song of Thanks to God." SATB. May be accompanied.

Scarlatti, Alessandro—"Exultate Deo." SATB. Latin.

A series of Negro spirituals edited for the Hall Johnson choir is now appearing (G. Schirmer). These include "O Lord, Have Mercy on Me" (some divisions), "When I Was Sinkin' Down" (four parts), "I've Been 'Buked" (four parts) and "Lord, I Want to Be a Christian" (SSATBB with S solo). All are to be sung unaccompanied.

Bach's "Jesu, Joy of Man's Desiring" appears in a new edition by E. S. Breck (C. Fischer); an orchestral accompaniment may be substituted for the organ. Kenneth E. Runkel, who has been an important pioneer in arrangements for three choirs, now has one of Handel's "O Thou That Teldest Good Tidings" from the "Messiah" (Flammer). Carl F. Mueller has arranged Gadsby's "He Is Risen" for combined senior and junior (SA) choirs (C. Fischer).

### New Anthems

Among new anthems I like best Marryott's "Immortal Love" (Ditson, '46), a moving unaccompanied setting of Whittier's great hymn. There are only a few divisions. Dr. Dickinson has arranged from Hummel an anthem called "Hosanna" (Gray) for accompanied choir with low solo. This tuneful work runs to twelve pages and is suitable for dedication of a church, anniversaries, memorials and All Saints' Day.

G. F. Broadhead's "Greater Love Hath No Man" (Ditson, '46) is an easy and fairly fresh setting of the great text.

### Women, Junior Choirs

The most important publication here is Dr. Hugh Ross' "Sacred Choruses for Women's or Girls' Voices" (G. Schirmer). The twenty-five numbers in this excellent volume have been arranged from compositions ranging from medieval to modern times. A majority are from sacred solos which seemed to have contrapuntal implications. The voice ranges are limited, but the accompaniments have not been simplified. The volume is recommended especially to college choirs. Included are three pieces for Christmas.

Laurence Keating has edited a "Second Junior Choir Book" (Presser) for unison or two-part choir. At least seventeen of the thirty-eight numbers are good, and the price is reasonable.

Of the following separate issues, I like best the work by Bruckner:

Bampton—"I Will Lift up Mine Eyes" (Kjos, '46). SSA, with SA solos.

Bruckner-Garabedian—"Tota Pulchra Est Maria," or "Thou Art Fair, O Mary" (G. Schirmer). SSAA, mostly unaccompanied. Latin and English.

Cain—"In the Night Christ Came Walking" (G. Schirmer). SSA, unaccompanied ad lib.

De la Tombelle-Bedell—"Saviour of My Heart" (Summy). SA.

Goss-Dews—"O Saviour of the World" (G. Schirmer). SSA.

Sister M. Elaine—"Alleluia" (G. Schirmer). SSA. Easter.

## ORGAN CLASS AT EARLHAM COLLEGE, RICHMOND, IND.



ORGAN STUDY IN EARLHAM COLLEGE, Richmond, Ind., is so popular that only 50 per cent of the applications for work in the second semester of the present college year could be accepted. Limited resources for practice and lessons made

the cut necessary. The picture shows the class for the first semester taught by C. W. Kisling, assistant professor of music. Candidates for degrees prepare one number for the senior recital program without assistance from the teacher.

### BRODER HEADS ORCHESTRA DEPARTMENT FOR SCHIRMER

Nathan Broder has taken over supervision of G. Schirmer's symphonic orchestra department, it is announced. The new appointment is in addition to his duties as manager of the publication department.

Mr. Broder went to the firm eight years ago to manage its rental library and he has been largely responsible for developing this library to its present status as one of the largest and most important collections of American orchestral works. He has contributed articles to various musical publications and to the fourth edition of "Grove's Dictionary of Music and Musicians," and is associate editor of *The Musical Quarterly*. At the present time he is also instructor in the history of music at Columbia University, extension division.

### COURBOIN PLAYS WANAMAKER ORGAN AFTER LONG INTERVAL

Of special interest to lovers of organ music in Philadelphia was a recital by Dr. Charles M. Courboin on the great Wanamaker organ March 12, after an absence of some five years. Dr. Courboin, in collaboration with George Till and Alexander Russell, supervised the enlarging of this instrument a number of years ago and designed the six-manual console in present use. His program, which brought out the many varied resources of the instrument, was as follows: Prelude and Fugue in A major, Walther; "Adoration," McGrath; Toccata and Fugue in D minor, Bach; "Ave Maria," Arkadelt; Adagio from Third Symphony, Saint-Saens; "Liebestod," Wagner (by special request); "Grand Choeur Dialogue," Gigout.

THE VAN DUSEN ORGAN CLUB presented Peter Fyfe, organist of the Harvard Congregational Church, Oak Park; Max Elsberry, organist of the First Congregational Church, Des Plaines, and Dwight Davis, organist of Epworth Methodist Church, Chicago, in a recital at Epworth Methodist Church Sunday afternoon, Feb. 16. Noteworthy on the program was the "Nuptial Chant" from a "Wedding Suite," a new work by Mario Salvador, organist of the St. Louis Cathedral, who was a former pupil of Frank Van Dusen, and a member of the club.

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## T. LESLIE CARPENTER

T. LESLIE CARPENTER DIES  
IN WILMINGTON AT AGE OF 82

T. Leslie Carpenter, organist, choir-master and composer, died Feb. 27 in the Delaware Hospital at Wilmington, Del., at the age of 82 years.

Mr. Carpenter was appointed organist and choir-master of Trinity Episcopal Church in 1886 and held that post until 1930. In 1923 he composed Wilmington's official city song and a Delaware tercentenary hymn, "Our Heritage," written in 1938, is used in the public school systems of the state. His published works include two Te Deums, "Lucille Waltzes," "Twilight Meditations" and "Sparkling Diamonds."

Mr. Carpenter had been dean of the Delaware Chapter, American Guild of Organists, and was an honorary life member of the Wilmington Music Commission. He was instrumental in forming more than a dozen choral groups. In 1881 he was appointed the first secretary of the Wilmington street department.

JAN HENDRIK HERMANS, well-known Dutch organist and conductor, died at Maastricht, Holland, Feb. 24 at the age of 64 years. He was a descendant of a long line of organists. Mr. Hermans was born Feb. 7, 1883. After studying music at Liege and Cologne, he became director of the Maastricht Municipal Conservatory and in 1916 conductor of the municipal orchestra. Mr. Hermans was a chevalier in the Order of Orange-Nassau and a chevalier in the Belgian Order of the Crown and he held the papal distinction Pro Ecclesia et Pontifice.



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## Memories of London; Incidents in Career of 59 Years at Organ

[This is the fourth installment of an article by the eminent Toronto organist and composer, in which he recalls events in his active career of fifty-nine years from his birth in Scotland to his years of activity in Canada.]

By THOMAS J. CRAWFORD, F.R.C.O.

Good old London town! What happy memories it conjures up. Until world war 1 began in 1914 my life was one of almost unalloyed joy, with musical work, ambitions, the many friends made and the interesting people I met. My hobby, a large No. 1 gauge model railway (only a millionaire could afford a gauge 1 nowadays); the wonderful theaters (I saw almost every musical show and a good proportion of the grand operas that came out between 1898 and 1922); the beautiful seaside resorts (Bournemouth my favorite), of which I have visited at least thirty; my seven years' association with Sir Frederick Bridge and Sir Walter Alcock at Westminster Abbey (the latter still going at 85) and twenty happy years at St. Michael's Chester Square S. W., where Sir Arthur Sullivan and Dr. Naylor of Cambridge had been previous organists, were all highlights in a happy musical life.

Looking back for a moment to Leipzig and the many students I had known there. Only a very few attained fame that went beyond the confines of their own local influence. Many did excellent work in important spheres of musical work. But only Wilhelm Backhaus, the pianist; Karg-Elert, the composer, and Paul Grümmer, the cellist of the Busch Quartet (Vienna) attained a recognition reaching to other lands beside their own. This, of course, is no belittlement of the many fine musicians (several of whom I have already mentioned) who have left their mark as church organists, teachers and conductors and have exercised considerable influence in their own immediate world of music. In London, however, it was different. Among the many with whom I came in contact as fellow students or friends were a number who afterward became known throughout the English-speaking world. Many of these became intimate friends and have helped me more than a little in my musical career.

When I became articled to Bridge at the Abbey in 1898, among my fellow apprentices were the late Sir Edward Bairstow, Wilfred Sanderson, the song writer, who left £80,000 (about \$400,000) he made out of royalties, and Robert Coningsby Clarke, whose song "The Blind Poulthman" is heard everywhere now. I recall that Clarke lived in the little cloisters with Canon Hine Haycock next door to the old practice room with his fine oaken paneling black with age. A quaint old sundial in the little garden lent an atmosphere that made you feel far from the madding crowd.

My earliest friend in London was Mary Layton, the first woman to take the F.R.C.O. diploma, in 1872, and in whose memory a scholarship has been founded at the R.C.O. Her ladies' choir was well known in my early years in London and her son, Sir Walter Layton, the great economist (recently made Lord Layton by the King) is one of the most eminent men in Great Britain today. I knew Sir Walter as a little boy and often used to walk across Hyde Park as escort for him and his older brother Wilfred (now in Flint, Mich.), his kid brother Gilbert and his sister Margaret. Walter was always a quiet, thoughtful lad and a good student, but few would have predicted then the fame and fortune that lay ahead of him.

Last but not least at the Abbey was my very dear friend E. Stanley Roper, then a lad of 18, now organist and composer to His Majesty the King at both Buckingham Palace and the Chapel Royal St. James. Until recently he was also principal of Trinity College of Music, London. Roper was always a great favorite with Sir Frederick and did a great deal of playing at the Abbey until Sir Frederick's retirement. At one time he also held the post (conjointly with the Chapel Royal) of St. Margaret's Westminster, the church where E. H. Lemare made his name as an outstanding recitalist. Roper trained the choir and played

the evening service, while his deputy, Herbert Dawson (an old Abbey choir boy), took the morning one as Stanley Roper had to play a private service for His Majesty at 10 a.m. (forty minutes) at Buckingham Palace and a public service at 11 a.m. in St. James' Palace. This almost sounds like the days of Blow and Purcell.

E. S. Roper is a very genial, lovable character and I am glad to say that our friendship has continued through the years. Just now he is in Canada adjudicating a number of our music festivals and you can all realize what a happy reunion it has been, as he knew my dear wife as a young girl student at the college before I did. One night last week he did not wish to go back to the hotel; so we put him up in a room that had been the nursery, and he told us how he got off to sleep quickly by counting the sheep which were grazing peacefully all over the wallpaper guarded by red wooden soldiers. He hopes to meet many A.G.O. members at a reception in New York next June.

Sir Henry Wood I knew only slightly, but he was always very kind to me and I have played with him at the Albert Hall Sunday concerts. He was more or less unknown when I went to London, as Sir August Manns and the Crystal Palace orchestra were the names to conjure with then. But, Sydenham was a long way out and the new Queens Hall and its young conductor, with his up-to-date ideas, soon put the Crystal Palace in the background. Now, alas! both buildings are gone; the former "blitzed" and the latter destroyed by fire some years ago. I mentioned Sir August Manns in my first article. When arriving in London I carried letters of introduction from both Reinecke and Jadassohn to him. Manns was very good to me and performed my "Prüfung" Suite for orchestra (previously mentioned) just as he had done for Sullivan back in 1861. He was a grand old fellow, with a shock of pure white hair and a kindly but strong personality, and had done a great deal for music in England in his day and generation. I am glad to have known him and shall always respect his name.

For two years a great deal of my time was spent at Westminster Abbey under the terms of my articles to Bridge. Services, choir practices, lessons, organ practice were regular duties. Sir Walter Alcock (then plain Mr. Alcock) was the official assistant and his beautiful and polished work at the organ both in service playing and solo work was a great inspiration to me. I learned more about stop control and registration from him than from anyone else. Bridge also had a private assistant at that time familiarly known as "old" Winter, although he was barely middle-aged. He used to take us for things like score reading, figured bass playing, etc., while dear old Freddy (I confess that we all called him that privately) took us for our main theory work. Fortunately I had done a tremendous lot of organ work in Germany and had most of the Bach works at my finger-ends, but my knowledge of the great heritage of English cathedral music—services, anthems, etc.—was woefully deficient, and for this reason alone I have never regretted going to the Abbey instead of to the Royal Academy of Music, which was the choice offered to me at the time. I had been with Sir Frederick only a month when he sent me to a small post at Holy Trinity, Eltham, Kent, having a very good three-manual by Bishop, with one of their finest clarabella stops. Unfortunately it was tracker action, and rather heavy to play, and hand-blown by the vicar's gardener, a recital experience with whom I have already recounted. Eltham was then a delightful country spot, with lovely gardens, and boasted an old palace associated with the name of one of the early Henrys. It was not far from Woolwich Arsenal—the home of the famous Royal Artillery Band under Favertal. Soon after I was established in Eltham I started a little orchestra and through the kindness of a Major Williams, who was a member of the choir, I was able to get help from some members of this band. I will never forget that orchestra and its collection of social inequalities (caste was very strong in southern England in those days). The major and his daughter and a lady of high social standing in the village played violins. The curate played 'cello, the village blacksmith (ignored by the aforesaid socialite lady) played the flute; then we had a viola, clarinet and trumpet from the R.A. band and a young lady whose father was "something in the city" at the piano. If our orchestra never rivaled the Philharmonic, I at least learned a great deal about human nature through it.

The vicar was a son of Canon Rowsell of the Abbey and lived in a beautiful vicarage, with a large garden (his wife had money). He was exceedingly pleasant

to me and I was often asked in to supper after evensong. The friendship prevailed until I left England and I still treasure a card from him wishing me "godspeed, old friend" when I left the old land to come to Canada. His elder daughter was a pupil of mine for some years and long after I left there I had the pleasure (without knowing who it was) of awarding another daughter by a second marriage a special prize at the big London musical festival.

In January, 1899, I passed the A.R.C.O. "exam" (they used to call it pizzicato if you did not get through). I mention this because one of the candidates who sat for it with me was Leopold Stokowski, world-famous conductor, then a fair-haired lad of about 18. At the handing out of the diplomas we both stood at the back of the little old hall in Bloomsbury Street, as all the seats were taken. He afterward became organist of St. James', Piccadilly, while I went to St. Michael's, Chester Square. His vicar, Canon McCormick (Irish, bedad), was the father of my second vicar, the Rev. J. Gough McCormick, afterward dean of Manchester Cathedral, whence Bridge originally went to the Abbey. Gough McCormick was a fine specimen of a man—handsome and over six feet tall. He had been a double blue at Cambridge and was very musical. He had a nice tenor voice and could play both organ and piano. Stokowski liked him very much and when L. A. was last in Toronto he spoke to me very kindly of this fine Christian gentleman, whose untimely death was a great loss both to his friends and to the church. In Manchester he was tremendously popular and was known as the "sporting dean," for he used to play cricket and attend boxing matches.

Stokowski went on to his F.R.C.O. before I did, as I waited to complete my Mus.B. degree, being at that time exempted from the paper work thereby, so that I did not sit until 1902. I shall never forget that "exam"—for some reason or other the attendant had left the room and I was sitting in grim silence waiting to commence the great Passacaglia of good old J. S., when out from behind the screen pops dear old Dr. A. L. Peace of Liverpool. Seeing the situation he came and stood beside me and said "Start there, young man." Seeing Dr. Peace put me right at my ease and I believe that to be the reason I passed first try—it's an awful sensation playing to three ghosts behind a screen whose identities can only

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be vaguely imagined. I always prefer to see with whom I am dealing.

The year 1902 mentioned above was an eventful one for me. In addition to becoming a full-fledged Mus.B., F.R.C.O., in January, with two hoods to wear—not one over each shoulder as I saw once at a recital, but a choice for festival or ferial occasions, according to one's mood or feeling for the general color scheme!

The coronation of King Edward VII in the summer of that year became one of the outstanding memories of my life, due to my personal contact with all the rehearsals and the ceremony as librarian of the orchestra and assistant to the choir secretary, the late Dr. John Borland. The other event occurred on boxing day of the same year—my appointment to St. Michael's, Chester Square S. W., then one of the wealthiest and most aristocratic of the west end churches and, at that time, the stronghold of the Evangelical branch of the Church of England. In my next article I would like to deal more fully with these two matters and especially certain features of the impressive coronation ceremony.

### ORATORIOS AND RECITALS

#### MARK LENT IN GARDEN CITY

Special music on Sunday afternoons marked the Lenten season at the Cathedral of the Incarnation, Garden City, Long Island, N. Y., under the direction of Maurice Garabrant. March 16 "Elijah" was sung by the Long Island Choral Society, a chorus of eighty voices, under the baton of Mr. Garabrant. April 4, Good Friday, the Faure Requiem will be sung by the cathedral choir of sixty male voices, with strings, harp and organ.

Feb. 23 and March 9 and 23 Mr. Garabrant gave short organ recitals and March 30 Albert R. Rienstra gave a recital. The program March 23 was as follows: Trumpet Tune and Air, Purcell; Adagio from Fantasia and Fugue in C, Bach; "Soeur Monique," Couperin; Prelude in F sharp minor, Franck; Sketch in F minor, Schumann. Mr. Rienstra's offerings March 30 included: "O Sacred Head Surrounded," Bach; "Jesu, Joy of Man's Desiring," Bach; Prelude to Act 1, "Parsifal," Wagner; "Intercession," Bingham; "Piece Heroique," Franck.

The annual choral evensong for the Long Island Chapter, A.G.O., was the event March 2, with visiting choirs and organists taking part.



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# Programs of Organ Recitals of the Month

**Abba Leifer, Chicago**—Mr. Leifer, organist of Temple Sinai, gave a recital in Kimball Hall March 24, at which time he presented the following program: Concerto in A minor, Vivaldi-Bach; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; "Noel sur Les Anches," d'Aquin; Passacaglia and Fugue in C minor, Bach; Sketches in F minor and D flat major, Schumann; Chorale Preludes, "My Inmost Heart Doth Yearn" and "A Rose Breaks into Bloom," Brahms; Fantasie and Fugue on "Ad Nos ad Salutarem Undam," Liszt; Roulade, Bingham; "Carillon," Sowerby; "Pageant," Sowerby.

**Francis F. Fisher, Milwaukee, Wis.**—The Rev. Mr. Fisher, minister of music and education of the First Baptist Church, gave a program of Lenten and Easter organ music at the church on the evening of March 23. His offerings included the following: "Bible Poems" ("Hosanna" and "The Last Supper"), Weinberger; Chorale Preludes, "As Jesus Stood beside the Cross," Scheidt; "My Inmost Heart Doth Yearn," Bach, and "O World, I Now Must Leave Thee," Brahms; Hymn-tune Fantasy on "Hamburg," McKinley; Chorale Prelude, "In Death's Strong Grasp the Saviour Lay," Bach; "I Know That My Redeemer Liveth," Handel; Two Easter Plainsongs, arranged by Kreckel; "Unfold, Ye Portals Everlasting," Gounod.

**Donald Pearson, Poughkeepsie, N. Y.**—Mr. Pearson gave a Brahms program in the chapel of Vassar College Feb. 23 to mark the fiftieth anniversary of the composer's death. His offerings consisted of the following: Chorale Preludes, "Mein Jesu, der Du mich," "Herzlich thut mich verlangen," "O wie selig seid ihr doch, ihr Frommen" and "Herzlich thut mich erfreuen"; Chorale Prelude and Fugue, "O Traurigkeit, O Herzeleid"; Chorale Prelude, "O Welt, ich muss dich lassen"; Fugue in A flat minor; Chorale Preludes, "Schmücke dich, o liebe Seele," "O Gott, Du frommer Gott," "Herzliebster Jesu," "Es ist ein Ros entsprungen" and "Herzlich thut mich verlangen"; Prelude and Fugue in G minor.

**Frank K. Owen, Kalamazoo, Mich.**—Every Wednesday in Lent Mr. Owen has played a half-hour noon recital at St. Luke's Episcopal Church. Among the programs have been the following:

March 12—Chorale Prelude on "Ein feste Burg," Hanff; Air, Suite in D, Bach; Prize Song, "Die Meistersinger," Wagner; Cantilene in F minor, Marchant; "The Swan," Palmgren; "Carillon," Vierne.

March 19—Prelude, Fugue and Chaconne, Buxtehude; "Clair de Lune," Bonnet; Prelude-Pastorale on "Fairiest Lord Jesus," Edmundson; Andante Cantabile, Fourth Symphony, Widor; Minuet, DeLamar; Grand Chorus, Guilman.

March 26—Prelude and Fugue in F minor, Handel; Andante, Violin Concerto, Goldmark; Chorale Prelude on "Heartfelt Love I Have for Thee," Karg-Elert; Chorale in A minor, Franck.

**Robert Knox Chapman, Wheeling, W. Va.**—Mr. Chapman's program for the recital in St. Matthew's Episcopal Church March 9 was made up as follows: Passacaglia and Fugue, Bach; Chorale Preludes, "If Thou but Suffer God to Guide Thee" and "Sleepers, Awake!," Bach; "Abide with Us" and "Jesus Walking on the Sea," from "Bible Poems," Weinberger; "Prelude Heroique," Franck; Prelude to "Lohengrin," Prelude to Act 3, "Lohengrin," "Walthers Prize Song" and Grand March, "Die Meistersinger," Wagner.

**W. William Wagner, Battle Creek, Mich.**—Mr. Wagner, minister of music of the First Congregational Church, played these compositions in his recital for the public schools at the W. K. Kellogg Auditorium Sunday afternoon, March 9: Bell Symphony, Purcell; Aria from Tenth Concerto, Handel; Sketch in F minor, Schumann; Chorale Prelude on "My Heart Is Filled with Longing," Brahms; Fantasie and Fugue in A minor, Bach; Sonata in F minor, Mendelssohn; "Carillon," Sowerby; "Legende," Dupré; Chorale Improvisation on "Jesus, Still Lead On," Karg-Elert; "Mystic Night," Peeters; "Kyrie Eleison," Purvis.

**Mrs. Benjamin Gee Hadfield, Houston, Tex.**—Mrs. Hadfield gave a recital Feb. 2 at the First Methodist Church of Schulenburg, Tex., at which time her program included the following: Trumpet Tune, Purcell; Chorale Preludes, "Herzlich thut mich verlangen," "O Lamm Gottes" and "Vater unser im Himmelreich," Bach; Fugue in G minor, Bach; "Ave Maria," Arkadelt-Liszt; Chorale in A minor, Franck; Variations on Hymns, Segar; "Dreams," McAmis; Mountain Sketches ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey.

Mrs. Hadfield gave the dedicatory recital in Zion Lutheran Church, LaGrange, Tex., Jan. 20. Her program was as follows: Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring,"

Bach; "Ave Maria," Arkadelt-Liszt; "Nun danket Alle Gott," Karg-Elert; Variations on Hymns, Segar; "To the Evening Star," Wagner; "The French Clock," Bornschein; "Fireside Fancies," Clokey.

**Theodore H. Winkert, New York City**—Twenty-five-minute recitals at the noon hour every day except Saturday and Sunday were played by Mr. Winkert at St. Ann's Church in Brooklyn during Lent. Among the compositions listed in March and April were the following:

March 27—Chorale Prelude, "Our Father, Who Art in Heaven," Bach; "Songe d'Enfant," Bonnet; Second Sonata, Borowski.

March 28—Prelude and Fugue in E, Bach; Canzona, Wolstenholme; Cantilene, Wheelton; "Grand Choeur," Hollins.

March 31—Short Prelude and Fugue in B flat, Bach; First Sonata, Guilman.

April 1—Prelude and Fugue in B minor, Bach; "Ave Maria," Schubert; Triumphal March, Costa.

April 2—"St. Anne" Prelude and Fugue in E flat, Bach; "Ave Maria," Arkadelt; "Les Rameaux" ("The Palms"), Faure.

April 3—"O Sacred Head Once Wounded," Bach; "Ave Maria," Bach-Gounod; "Prayer," Humperdinck; "All Glory, Laud and Honor," Guilman.

**Mrs. Reginald Hamlin, A.A.G.O., Burlingame, Cal.**—In a recital Feb. 17 at the First Baptist Church under the auspices of the San Mateo County Music Teachers' Association Mrs. Hamlin played a program made up as follows: Prelude and Fugue in C minor, Bach; Antiphon 3 ("I Am Black but Comely"), Dupré; "Cantilene Nuptiale," Dubois; Verset on "Adoro Te," Boellmann; "Angelus du Soir," Bonnet; Scherzo, Fifth Sonata, Guilman.

**David Ulrich, Philadelphia, Pa.**—The following program was played at the Drexel Institute of Technology in the weekly concert series Feb. 20 by Mr. Ulrich: Toccata and Fugue in D minor, Bach; "Fugue a la Gigue," Bach; Adagio from "Concerto Grosso" in D minor, Vivaldi; Finale from First Symphony, Vierne.

**Mae Marshall, Joplin, Mo.**—The Woman's Club of Joplin presented Mrs. Marshall in a recital at the Scottish Rite Cathedral Jan. 31. Her program consisted of these compositions: Rondeau, Purcell; Gavotte, Wesley; Chaconne, Couperin; "Les Cloches," Le Begue; Prelude and Fugue in C minor, Bach; "L'Organo Primitivo," Yon; "Toccata Basse" (Pedal Solo), Bedell; "Bell Benedictus," Weaver; "Donkey Dance," Elmore; Allegro from Second Symphony, Vierne.

**V. Earle Copes, M.S.M., Dallas, Tex.**—The following program was played by Mr. Copes, minister of music at the Highland Park Methodist Church, Feb. 16 as the first in a series of three Sunday evening musical worship services: Aria, Handel; Allegro from Tenth Concerto, Handel; Chorale Prelude, "Be Thou but Near," Bach; Fantasie and Fugue in G minor, Bach; Chorale Prelude on "Pange Lingua," Boely; Gavotte, Wesley; Pastorale, Franck; "Procession," Mulet; Berceuse, Copes; Toccata, "Thou Art the Rock," Mulet.

To conclude the series of musicales the five choirs of the church sang a hymn festival March 2.

**Miles J.A. Martin, F.A.G.O., Waterbury, Conn.**—Mr. Martin played the following numbers in a recital at St. John's Church Feb. 24: "Psalm 18," Marcello; "He Remembering His Mercy," Dupré; Gavotte, Martini; Passacaglia, in C minor, Bach; "Will-o'-the-Wisp," Nevin; "Mater Adorans," True; "Prelude Heroique," Franck; Canonical Suite, Martini.

**Vincent H. Percy, Cleveland, Ohio**—Mr. Percy was assisted by the choir of his church in a recital at the Euclid Avenue Congregational Church March 23, when he played these compositions: "Grand Choeur," MacMaster; Chorale Prelude on "O Sacred Head Surrounded," Bach; Arioso, Bach; "Marche Funebre et Chant Seraphique," Guilman; "The Citadel at Quebec," Russell; Meditation, Sturges; "The Magic Harp" (Pedal Study), Meale; Toccata from Fifth Symphony, Widor.

**Louise C. Titcomb, F.A.G.O., Binghamton, N. Y.**—In a recital sponsored by the Binghamton Chapter, A.G.O., at the West Presbyterian Church on the evening of March 2 Miss Titcomb played: Trumpet Voluntary, Purcell; Minuet and Sarabande, Purcell; Fugue in C major, Buxtehude; Prelude and Fugue in A minor, Bach; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; Improvisation on "Cibavit Eos," Everett Titcomb; Bell Prelude, Clokey; Berceuse, Vierne; Improvisation-Caprice, Jongen; "Chant de May," Jongen; "Tu es Petra," Mulet.

**John D. Morrison, M.Mus., A.A.G.O., Urbana, Ill.**—Mr. Morrison, assisted by a string ensemble, gave the University of Illinois recital Feb. 23, playing: "Awake, Thou Wintry Earth," Bach; Toccata, Adagio and Fugue in C major, Bach; Two Preludes, "The Way to Ephraim" and "The Woman of Bethany," Weinberger;

Moderato and Cantilene, "Symphonie Romane," Widor; organ and ensemble, Sonatas No. 9, in F major, and No. 15, in C major, Mozart.

**Ethel S. Tracy, F.A.G.O., Miami, Fla.**—The Miami Chapter of the American Guild of Organists presented Mrs. Tracy in a recital at Trinity Methodist Church Feb. 24. Her program was as follows: "Sonata Romantica," Yon; "O God, Have Mercy," Bach; "In dulci Jubilo," Bach; Rondo from Flute Sonata, Rinck; Scherzo from Fifth Sonata, Guilman; "Harmonies du Soir," Karg-Elert; "Funerale," Karg-Elert; Chorale in A minor, Franck.

**Gordon E. Young, Lancaster, Pa.**—A two-manual organ completely rebuilt and installed by the Cannara Organ Company was dedicated in the Hope Evangelical United Brethren Church at Ephrata, Pa., Feb. 2 with Mr. Young at the console. Mr. Young played these numbers: Fantasie on "Praise to the Lord," Shaw; Air for the G String, Bach; Toccata and Fugue in D minor, Bach; Gavotte from "Mignon," Thomas; Largo, Handel; "The Evening Star," Wagner; Festival Toccata, Fletcher.

**Nathan I. Reinhart, Atlantic City, N. J.**—Mr. Reinhart gave the following program on the four-manual Aeolian-Skinner organ in the residence of Senator and Mrs. Emerson Richards on the Boardwalk March 1: Sonata in F minor, Mendelssohn; "Apparition de l'Eglise Eternelle," Messiaen; "Legende," Prokofiev; "An Elizabethan Idyll," Noble; "Meropé," from "The Pleiades," Horace Wadham Nicholl; Toccata and Fugue in D minor, Bach.

**C. Harold Einecke, St. Louis, Mo.**—Dr. Einecke was heard in a Lenten recital at the Scottish Rite Cathedral Sunday afternoon, Feb. 23, for the Missouri Chapter, A.G.O. His program consisted of these compositions: "Psalm XIX," Marcello; Two Sinfonias ("God's Time Is Best" and "I Stand at the Threshold"), Bach; Prelude and Fugue in E minor, Bach; "The Musical Clocks," Haydn-Biggs; "De Profundis Clamavi," Maekelberghe; "Bell Benedictus," Weaver; Prelude on "B-A-C-H," Richard Keys Biggs; "Impressions Gothique," Symphony 2, Edmundson.

**Frederick Stanley Smith, A. A. G. O., Raleigh, N. C.**—Mr. Smith, organist and director at the First Baptist Church and director of music in the Raleigh public schools, was presented in the recital series at Christ Church in Raleigh Sunday, March 2. A large attendance heard the following program featuring contemporary American composers: Prelude (Symphony for Organ), Edward Shippen Barnes; "Epithalamium," H. Alexander Matthews; "Drifting Clouds," William T. Timmings; Miniature Suite, James H. Rogers; "Introspection," "Paeon Exultant," "Contemplation" and Finale, First Sonata, F. S. Smith.

**Alden Clark, Chicago**—Mr. Clark played the following program in a vesper recital at the Edgewater Presbyterian Church March 9: "Grand Jeu," Du Mage; Sonata in E flat major, Bach; Scherzo, Fifth Sonata, Guilman; Andante Cantabile and Finale, Fourth Symphony, Widor; "Romance sans Paroles," Bonnet; "Chant du Printemps," Bonnet.

This was the last in the vesper series.

**Francis Murphy, Jr., Philadelphia, Pa.**—In a recital under the auspices of the American Organ Players' Club at Christ Church on the afternoon of March 5 Mr. Murphy played: Chorale in E and Fantasia in C, Franck; Chorale Prelude on "My Jesus Calls to Me," Brahms; Chorale Preludes, Bach; Prelude and Fugue in B, Dupré.

**Richard Wagner, Reading, Pa.**—Mr. Wagner gave four recitals at the Church of Our Father, Universalist, in February. The first, on Feb. 4, was devoted to pre-Bach compositions. Feb. 11 he played a Bach program, Feb. 17 works of nineteenth century composers and Feb. 24 twentieth century compositions. The last two programs were as follows:

Feb. 17—Prelude and Fugue in D minor, Mendelssohn; Chorale Prelude, "My Jesus Calls to Me," Brahms; Idyll and Capriccio from Sonata No. 18, Rheinberger; Meditation from Sonata in B minor and Scherzo from Sonata in C minor, Guilman; Scherzo and Finale from Second Symphony, Widor; Chorale in E major, Franck.

Feb. 24—"Variations de Concert," Bonnet; "Rimembranza," Yon; "Souvenir" and Fugue in G minor, Dupré; "Belgian Mother's Song," Courboin; "Le Jardin Suspendu," Alain; "Te Deum," Reger; Air with Variations, from Suite, Sowerby; "Divertissement" and Arabesque, Vierne; Introduction and Fugue from Sonata, "The Ninety-fourth Psalm," Reubke.

**D. Deane Hutchison, Peoria, Ill.**—Dr. Hutchison gave the following program Feb. 12 at Illinois Wesleyan University in Bloomington: "Come, Sweet Death," Bach-Hutchison; Fanfare Fugue (C major), Bach; "The Musical Clocks,"

Haydn; "Psalm XIX," Marcello; "Messe du Jour de Noel," de Maleingreau; Toccata in G minor, Piere; "Carillon," Vierne; "Chinese Boy and Bamboo Flute," Spencer; Toccata in D minor, Reger.

At Grace Methodist Church, Pekin, Ill., he gave a recital Feb. 16 at which he played: "Come, Sweet Death," Bach-Hutchison; Fantaisie in C major, Bach; Fanfare Fugue, Bach; "The Musical Clocks," Haydn; Sonata in F, Bassani; "Psalm XIX," Marcello; "Messe du Jour de Noel," de Maleingreau; "Memories," Dickinson (by request); Koraal from "Suite Modale," Peeters; "Clair de Lune," Karg-Elert; "Fanfare d'Orgue," Bedell; "Chinese Boy and Bamboo Flute," Spencer; Toccata in G minor, Piere.

**Vernon de Tar, F.A.G.O., New York City**—Mr. de Tar's recital at the Church of the Ascension on the evening of Feb. 13 was marked by the performance of the following program: Prelude on "Ut Queant Laxis," de Cabezon; "Toccata per l'Elezione," Frescobaldi; "Offertoire sur les Grands Jeux," Couperin le Grand; Chorale Prelude, "Jesus, by Thy Passion," Vogler; Chaconne in D minor, Pachelbel; Sonata No. 1, in E flat minor, Hindemith; Arioso and Toccata, Sowerby.

**William Clendenin, Ames, Iowa**—Among Mr. Clendenin's noon recital programs at Iowa State College in March were the following:

March 4—Fourth Sonata, Mendelssohn; Toccata from Fifth Symphony, Widor.

March 11—"Trees," Rasbach; "Ave Maria," Schubert; "Clair de Lune," Debussy; Fugue in C minor, Bach.

Each month there is one program in which some of the selections from these recitals are broadcast over the college broadcasting station, WOI.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—The following French program was presented by Dr. Tidmarsh at the Union College chapel Sunday afternoon, March 9: "Marche Heroique," "The Swan" and Prelude to "Le Deluge," Saint-Saens; "Nave," "Rose Window" and "Thou Art the Rock" (Byzantine Sketches), Mulet; "Spinning Song" and Variations on a French Noel, Dupré.

**Joseph C. Beebe, New Britain, Conn.**—For his Lenten recital at the South Church March 10 Mr. Beebe selected the following program: Prelude and Fugue in D minor, Boyce; Andante, Russell; Second Sonata, Mendelssohn; Largo (Concerto), Bach; "Moonlight," Vierne; "Kol Nidrei," Bruch; Cantabile and Finale, Sixth Symphony, Widor.

March 3 Mr. Beebe played Mulet's "Byzantine Sketches."

**J. Herbert Springer, Hanover, Pa.**—In a recital March 30 at St. Matthew's Lutheran Church Mr. Springer played: Prelude, Fugue and Chaconne, Buxtehude; Toccata in F, Pachelbel; Aria, Mattheson; "The Cuckoo and Nightingale" Concerto, Handel; Prelude, Fugue and Variation, Franck; Spring Song, Macfarlane; Nocturne, Bonnet; "Dreams," McAmis; "Prelude Heroique," Franck.

**Ramona C. Beard, Tallahassee, Fla.**—Mrs. Beard presented this program in a recital at the Florida State College for Women March 9: Sixth Concerto, Handel; Passion Chorale, Hassler; Four Compositions on the Passion Chorale: Chorale Prelude, Bach; Chorale Prelude, Brahms; Lenten Prelude, Edmundson, and Postlude, Miles J.A. Martin; Prelude and Fugue on "B-A-C-H," Liszt; "The Rose Window," Mulet; "Vexilla Regis" (Palm Sunday), Purvis.

**Dudley Warner Fitch, Des Moines, Iowa**—For his Sunday afternoon recital at St. Paul's Church March 9 Mr. Fitch selected these numbers: Chorale Preludes, "Lamb of God Most Holy," Bach; "When in the Hour of Utmost Need," Rayner Brown, and "Dies Irae" and "Vigili et Sancti," Francis Snow; "Lamentation," Guilman; "Supplication," on Arkadelt's "Ave Maria," Elmore; "The Bells of St. Anne de Beaupré," Russell; Rhapsody on "B-A-C-H," R. K. Biggs.

**Frederic Tristram Egner, London, Ont.**—For the third recital of his 1947 season at Cronyn Memorial Church, played Sunday evening, Feb. 23, Dr. Egner chose the following program: Grand Offertory in D, Batiste; "Funeral March of a Marionette," Gounod; "Divertissement," Vierne; "The Angelus," Massenet; "Ronde Francaise," Boellmann; "Clair de Lune," Debussy; "Carillon de Westminster," Vierne.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson played the following before services at the Church of the Pilgrims in March: Sonata in D minor, Charles Proctor; Intermezzo, Elegy and "Revelation," Noel Bonavia-Hunt; "La Passione di Cristo," Don Lorenzo Perosi.

**Frederick Boothroyd, Mus.D., A.R.C.O., Colorado Springs, Colo.**—For his Grace Church memorial recital Feb. 20 Dr. Boothroyd chose these numbers: Prelude, Fugue and Chaconne, Pachelbel; Chorale and Fugue, Honegger; Two Movements from the Suite "Pictures at an Exhibition," Moussorgsky.



## Programs of Recitals

Grover J. Oberle, Boston, Mass.—Mr. Oberle has played a noon recital at Emmanuel Church every Wednesday in March. Among his programs have been the following:

March 12—Fantasia in F minor, Mozart; Chorale Prelude on "Ah, Holy Jesus, How Hast Thou Offended?", Brahms; Two Chorale Preludes on "Thou Art the Way, to Thee Alone," T. T. Noble; "Legend," Karg-Elert.

March 19—Chorale Prelude on "Alone Thou Goest Forth, O Lord," Noble; "Mater Dolorosa," Weitz; Chorale Prelude on "At the Cross Her Station Keeping," Winfred Douglas; "Virgo Mater," Dupré; Chorale Preludes on "Go to Dark Gethsemane" and "Rise Up, O Men of God," Bingham.

Robert Rodwell, Charlotte, N. C.—Mr. Rodwell gave a recital at his church, the First Baptist, Sunday afternoon, March 16. His program: "Psalm 18," Marcello; Chorale Prelude, "I Call to Thee, Lord," Bach; Toccata and Fugue in D minor, Bach; "Resurrection," Nies-Berger; "The Primitive Organ," Yon; Meditation, Sturges; Chorale in A minor, Franck; "Swing Low, Sweet Chariot," arranged by Lemare; Toccata from Gothic Suite, Boellmann.

Rollo F. Maitland, Philadelphia, Pa.—Dr. Maitland has been playing half-hour recitals preceding a series of special evening services featuring cathedral films at two and three-weeks intervals in the Church of the New Jerusalem. Following were some recent programs:

March 9—Concert Overture in C, Hollins; Adagio from "Moonlight" Sonata, Beethoven; Prelude in B minor, Bach; "Will-o'-the-Wisp," Nevin; Evening Song, Bairstow; Meditation on a Hymn-tune.

March 23—"Hosannah," Dubois; Pastoral in E, Lemare; Fantasia from the Twelfth Sonata, Rheinberger; Chorale Preludes, "O World, I e'en Must Leave Thee," Brahms, and "My Heart Is Filled with Longing," Bach.

On Feb. 26 Dr. Maitland played the following program on the rebuilt Hook & Hastings organ in the Church of the Holy City (Swedenborgian), Washington, D. C.: Concert Overture in C major, Hollins; Allegretto from Fourth Sonata, Mendelssohn; Toccata and Fugue in D minor, Bach; "Melody Elegiac" ("The Last Spring"), Grieg; Allegro Vivace from Fifth Symphony, Widor; Evensong, Martin; Sketch in D flat, Schumann; Scherzo in B flat minor, Parker; Fantasie-Toccata, Maitland; Improvisation on Familiar Hymns.

Irene Robertson, Mus.D., F.A.G.O., Los Angeles, Cal.—In a recital at the First Methodist Church Sunday afternoon, March 16, Miss Robertson presented the following program: Concerto 2 in B flat major, Handel; Gig, Arne; Minuet, Purcell; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Toccata in F major, Bach; "Divertissement," Vierne; "Ariel," Bonnet; "Carillon de Westminster," Vierne.

Irving Dana Bartley, F.A.G.O., Durham, N. H.—Mr. Bartley, assistant professor of organ at the University of New Hampshire, gave a recital at the North Congregational Church of Portsmouth, N. H.,

Sunday afternoon, March 23. His program was as follows: Chorale Improvisation on "Nun danket," Karg-Elert; Andante from Second Symphony, Widor; Allegro from Second Symphony, Vierne; Cantabile, Franck; March in B flat, Silas; Melody in C, Silas; "Hosannah," Dubois; Cantilene from Second Symphony, Barnes; Humoresque, Yon; Festival Toccata, Fletcher.

John G. Metcalf, Little Rock, Ark.—Professor Metcalf, organist and choirmaster of Trinity Cathedral and professor of organ and theory at Hendrix College, Conway, Ark., was heard in a recital at the cathedral Sunday afternoon, March 16, presenting the following program: "Lord Jesus Christ, Hear Thou My Call" and "God's Time Is Best," Bach; Prelude and Fugue in E minor (Cathedral), Bach; "Air Tendre," Lully; "The Fifers," d'Andrieu; Variations on a Noel, d'Aquin; Cantabile in B major, Franck; "Carillon," DeLamarier; "Will-o'-the-Wisp," Nevin; Cantabile, Symphony 2, Vierne; "Ritual of Fire," Karg-Elert.

Herman Pedtke, Chicago—The first of a series of four noon recitals in the Little Theater of the De Paul University School of Music was played by Mr. Pedtke Feb. 21. His program included: Chorale Prelude and Fugue on "O Traurigkeit, O Herzeleid," Brahms; Intermezzo, Sixth Symphony, Widor; "Grande Piece Symphonique," Franck.

Walter Blodgett, Cleveland, Ohio—Mr. Blodgett, curator of musical arts, will play the fifth of his series of curator's organ recitals at the Cleveland Museum of Art April 9 at 8:15 p.m., playing: Prelude and Fugue in E minor, "In dulci Jubilo," "In Peace and Joy I Pass Away," "If Thou but Suffer God to Guide Thee" and Trio-Sonata 5, in C major, Bach; Prelude, Fugue and Variation and Chorale in A minor, Franck.

Richard Giltner, Seattle, Wash.—Mr. Giltner gave his senior recital at the University Temple, University of Washington, Feb. 25, with this program: "Requiem Aeternam," Vierne; "Praeludium, Fugue, Ciacona," Pachelbel; Second Trio-Sonata, Bach; Passacaglia, Aria and Chorale, Richard Giltner; "Dieu Parmi Nous," Messiaen; "Dreams," McAmis; Fantasia on "BACH," Reger.

Orpha Ochse, Fayette, Mo.—Miss Ochse, a pupil of Professor Luther T. Spayde, head of the organ department at Central College, gave her senior recital in the Linn Memorial Methodist Church Sunday afternoon, Feb. 23, playing the following numbers: Toccata in F major, "Abide with Us, O Lord" and Fugue in E flat major, Bach; Chorale in B minor, Franck; "Divertissement," Vierne; "Vespers at Solesmes," Martin; Finale, Sixth Symphony, Widor.

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### Kitchener Center.

Members of the Kitchener Center were hosts to their wives, husbands and friends Feb. 22 at the Grand River tea-room. Special guests were Marian House, recently back from the Bahamas, who is the newly appointed organist and choir director of Knox Presbyterian Church, Waterloo, and Mr. and Mrs. Max Putnam. Mr. Putnam is assistant pastor of St. Andrew's Presbyterian Church, Kitchener, and an accomplished tenor soloist. Chairman Glenn Kruspe welcomed the guests and also wished *bon voyage* to Eleanor Singlehurst, a member of the center, who is leaving on an extended tour of the British Isles. The program included organ recordings and solos by Max Putnam, accompanied by Pauline Hymmen. Cards and conversation founded out the very enjoyable evening, which was convened by Louise Germann and Pauline Hymmen.

DOROTHY PETERSEN,  
 DIAPASON Secretary.

### Montreal Center.

A hymn festival was held in the First Baptist Church March 11 by the choirs of four Montreal churches—First Baptist, Phillips Motley; Church of the Ascension, Donald Mackey; Calvary Church, Clifford Mitchell, and Fairmount-St. Giles Church, Frederick McLearn. Ten hymns were sung. The service drew a large body of people who responded in no uncertain way to the spur of this fraternal musical enterprise, due to a large extent to the clever way in which the choirs were massed in four strategic positions at the front, at the back and in the two transepts of the church, literally moving down the congregation with their crossfire of tone.

The offerings at this service and at a repeat performance in the Fairmount-St. Giles Church March 25 were devoted to the C.C.O. fund for the organ in the new cathedral at Coventry.

Following the festival March 11 a short meeting of the members of the C.C.O. was held and it was decided to have a dinner meeting late in May to discuss plans for the future.

ARTHUR H. EGERTON, Chairman.  
 Brantford and Hamilton Centers.

Members of the Hamilton Center visited the Brantford Center on the evening of March 8 at the Colborne Street United Church. Harold D. Jerome, formerly of Brantford, now organist of All Saints' Anglican Church in Hamilton, gave a short recital, assisted by George E. F. Sweet, tenor, of the Brantford Center. Mr. Jerome first played two short Bach preludes and fugues, followed by three compositions by Karg-Elert—Chorale Improvisation on "Arnstadt," "Now Thank We All Our God" and "Harmonies du Soir." Two solos by Mr. Sweet were accompanied by Dr. Henri K. Jordan. Mr. Jerome concluded the program with the Finale on the Ninety-fourth Psalm by Reubke and the Trumpet Air, Purcell.

The organists were welcomed to the church by the Rev. Beverly L. Oaten and Chairman Markwell Perry before they proceeded to the choir rooms for a social hour.

### Galt Center.

Chancellor G. P. Gilmour of McMaster University, Hamilton, addressed a joint meeting of members of the Galt Center and the Galt Ministerial Association and their friends on the subject of "Hymnology" in the South Water Street Baptist Church March 4. A. F. Murray Timms, chairman of the center, presided. The Rev. A. A. Barnes, pastor of the church, introduced the guest, with whom he had been a fellow student during college days. Dr. Gilmour compiled a hymnary for the Baptist Church of Canada. With sparkling wit and humor, as well as deep religious conviction, the chancellor prefaced his address by voicing righteous indignation over the use of hymns as time fillers while "that cup of tea was being prepared." We must remember with St. Paul there is a distinction between hymns, sacred songs and carols. The chancellor directed attention to the study of sacred songs and carols, and pointed out that they were not the product of the church, but came from

the common people as an expression of the spiritual life they lived and enjoyed through the influence of the church. The carols we enjoy today are from the medieval days, the best of them being the ones that have survived the test of time. While carols were the voice of the middle ages, so were sacred songs the expression of the life of the pioneer of the middle nineteenth century, breathing the restlessness of the sea that many had experienced and the loneliness in the solitudes of the prairies and the crowded cities. The speaker believed the best of these sacred songs will survive even though we cannot interpret the spiritual experiences of the people of those days. Today we are apt to sing more about the beauty of the earth than about the beauty and the glory of God.

J. L. Nicol, A.C.C.O., at the organ and Mrs. H. Rosebrugh at the piano provided a musical prelude and postlude for the evening.

The Galt Center sponsored a recital by Cecil A. Walker, A.C.C.O., of St. George's Church, Oshawa, in the Central Presbyterian Church Feb. 17. He played: Fireworks Music, Handel-Biggs; Chorale Preludes, "Sleepers, Wake," Bach, and "Behold, a Rose Is Blooming," Brahms; Fugue in E flat, Bach; "La Nativité," Langlais; Chorale in A minor, Franck; Berceuse, Vierne. His playing of the "La Nativité" brought great commendation from the delighted audience. Assisting Mr. Walker was the Galt Choral Society under the direction of C. R. Kilgour of Central Presbyterian Church. The choral society's contribution to the recital was given with decision and splendid tone quality.

After the program the members of the Kitchener and local centers were guests of Mr. and Mrs. C. P. Walker for a social hour.

CLAUDE P. WALKER, Secretary.

### London Center.

The London Center met Sunday evening, March 2, at the home of Mr. and Mrs. T. C. Chattoe. Music for the Easter carol service was played over by Mr. Chattoe and discussed.

In keeping with the club's policy of bringing to London outstanding recitalists, Dr. Charles Peaker of Toronto will play in Dundas Center United Church April 14.

AILEEN GUYMER, Secretary.

### St. Catharines Center.

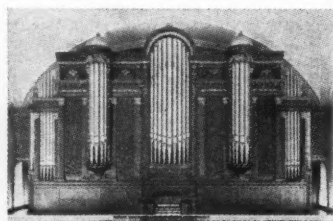
The monthly get-together of the St. Catharines Center was held at Christ Lutheran Church. The minister, the Rev. W. O. Rathke, gave an instructive address on the communion office of the Lutheran Church. At the conclusion of the address the service was repeated with the organists and friends filling in the choral parts with the assistance of the church organist, Miss Edith Benson. An open forum followed. A business session and refreshments in the church rooms concluded a worthwhile evening.

On Feb. 24 our center presented an offering for the British Organ Restoration Fund when a massed choir of 100 voices sang Handel's "Messiah" to an overflow congregation in the St. Paul Street United Church. Much credit is due to our conductor, Eric Dowling, F.C.C.O., and the organist, George Hannahson, for the excellent work of the choristers.

Sunday evening, March 9, the vice-chairman of our center, George Hannahson, gave a splendid recital on the Casavant organ in Ridley College Chapel. The numbers played by Mr. Hannahson were: Prelude, Fugue and Chaconne, Buxtehude; "O Guiltless Lamb of God," Bach; Aria and Allegro, Handel; Prelude, Fugue and Variation, Franck; "Carillon-Sortie," Mulet; "The Squirrel," Weaver; "Friere," Jongen; "Litanies," Jean Alain.

EDITH BENSON, Secretary.

MISS LORRAINE STORZ, secretary of the Van Dusen Organ Club, will give her debut recital in Kimball Hall, Chicago, as winner of the Society of American Musicians contest, on Tuesday evening, April 8.



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# LEIPZIG DISCUSSES WHERE TO MOVE GRAVE OF BACH

Leipzig is still debating where to move the grave of Johann Sebastian Bach, one of the city's most distinguished citizens, according to an Associated Press dispatch March 10. The undamaged tomb now is beneath the ruins of St. John's Church, east of Karl Marx Platz. The church will not be reconstructed.

One group wishes to erect a monument to the composer, who died in Leipzig in 1750. Others seek to move the tomb to St. Thomas' Church.

Professor Guenther Ramin, organist of St. Thomas', believes the grave should not have been moved to St. John's Church. Bach originally was buried in the cemetery in the heart of the city, which about 100 years ago became the business center.

The Soviet military administration is taking no part in the controversy. The

Russians delighted Leipzigers with one of the few acts of sentiment ever displayed toward Germans. They placed a wreath at Bach's tomb at a ceremony commemorating his birthday last July.

THE ROCHESTER CIVIC ORCHESTRA, Guy Frazer Harrison conducting, gave the first performance of Frances McCollin's Christmas Fantasia at the community concert of the Eastman Music School in Rochester Dec. 22. On the same day the Indianapolis Symphony Orchestra, Fablen Sevitzy conducting, presented her two chorale preludes, "Now All the Woods Are Sleeping" and "All Glory, Laud and Honor" in Indianapolis. These preludes, both for orchestra, have been published by G. Ricordi. A third performance, also a premiere, was presented in Philadelphia Feb. 11, when the Pennsylvania Philharmonic Orchestra, Luigi Carnevale conducting, played a new orchestral prelude by Miss McCollin on the American folk-song "I Wonder as I Wander."



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*\*Mr. Peery first played the Maas Chimes at dedication services for the Lowe Memorial Carillon, recently installed in Balboa Park, San Diego, California, one of the largest Carillons on the West Coast — a set of 32-note tubular cathedral chimes, made by MAAS.*

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## MISS CLARA POLLOCK



THE FIRST METHODIST CHURCH of Fargo, N. D., on Feb. 16 honored Miss Clara Pollock, who for thirty-five years has served as organist of the church. A public reception was held, attended by over 400 guests. Members of the church, music clubs and other friends presented Miss Pollock with a beautiful radio and phonograph combination, with many albums of records.

Miss Pollock began her work as church organist in 1912, though she had played in Sunday-school, for junior league and other church events since she was about 12. The old reed organ was replaced by the present organ in 1929. A number of boys in the sanctuary choir and girls in the high school choir began their choral training in the Schubert and carol choirs under her direction. She is active in the community as a piano and organ instructor.

After graduation from the Fargo High School Miss Pollock attended Fargo College and was graduated from Cornell College, Mount Vernon, Iowa. She also was graduated from the Fargo College Conservatory, where she became a faculty member. Later she studied with Clifford Demarest in New York and Clarence Eddy in Chicago. She is a member of the Red River Chapter of the American Guild of Organists, the Fargo Music Club and Omicron Chapter of Sigma Alpha Iota.

## TOMLINSON BUSY WITH EIGHT CHOIRS IN LONG BEACH, CAL.

A group of eight choirs has been developed at the First Congregational Church of Long Beach, Cal., by the new minister of music, Harry J. Tomlinson, Jr. Duplicate morning services require separate choirs which, when combined, present monthly musical services. In January Mr. Tomlinson gave a recital, assisted by Evelyn Spikre, soprano. Feb. 23 a large audience heard Mendelssohn's "Elijah," with William D. Vennard, professor of voice at the University of Southern California, singing the title role. Christine J. Tomlinson directs the music of the dual services in the church of children. Mrs. Tomlinson also directs the junior high choir and a newly-formed boys' choir. Daily organ recitals are played from 12 to 12:30 during the Lenten season by the Tomlinsons. Palm Sunday evening Mr. Tomlinson will play selections from "The Stations of the Cross," by Dupré, and the high school choir will sing Thiman's "The Last Supper." Bach's "The Passion of Our Lord according to St. Matthew" will be presented in April and the Brahms "Requiem" May 25.

THE BERKSHIRE MUSIC CENTER, established in 1940 to provide an opportunity for music study in connection with the Berkshire festival concerts, will hold a six-weeks' session June 30 to Aug. 10 under the direction of Dr. Sergel Koussevitzky. E. Power Biggs will be a member of the faculty. The organ in the Tanglewood shed is an Aeolian-Skinner, built in 1940, and designed by G. Donald Harrison.

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## JOSEPH W. GRANT



JOSEPH W. GRANT, F.A.G.O., since last November organist and choirmaster of St. John's Cathedral, Albuquerque, N. Mex., and dean of the new chapter of the A.G.O. in that state, already has made a place for himself in the music of the city and state. In addition to his senior choir of mixed voices he trains the St. Cecilia Choir of girls and recently he organized a boy choir, the only one in New Mexico. In addition to his church work Mr. Grant is on the faculty of the Danfelter School of Music and after Easter will become conductor of the Job's Daughters Choir, a group of more than 100 girls in the local Masonic organization. Mr. Grant was the leader in organizing the Guild chapter among New Mexico organists.

In 1933 Mr. Grant won the Berolzheimer scholarship at the Guilman School in New York. He was graduated in 1935 and that year passed the A.A.G.O. examinations. In 1936 he won the gold medal in his postgraduate work at the Guilman School. In 1937 he entered the School of Sacred Music of Union Seminary and continued work with the Dickinsons, Hugh McAmis and Frederick Schlieder until he entered the service of his country in 1942. He was discharged in March, 1946.

### THIRTY-TWO TOPEKA CHOIRS JOIN IN SINGING "MESSIAH"

The largest audience ever to attend a production by the Topeka, Kan., Council of Church Choirs heard Handel's "The Messiah" in the Municipal Auditorium Sunday afternoon, March 9. Critics reported that from the moment Dean Luther Leavengood, guest conductor, from Kansas State College, signaled the fifty members of the orchestra to begin the overture, to the final strains of the "Hallelujah" chorus the audience was aware of perfect coordination among the soloists, the 300-voice chorus and the orchestra.

Choirs of thirty-two churches were represented in the chorus. Mrs. Joseph Taggart was general chairman of the production organization, with George Steck as rehearsal conductor and Josephine Taggart as rehearsal accompanist.

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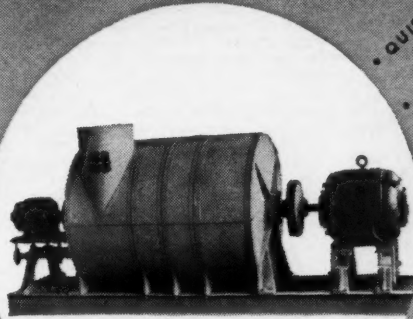
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Hymns and anthems were well integrated in a service of worship and music at the First Baptist Church of Columbus, Ga., March 5, directed by Federal Lee Whittlesey, organist at the Church of the Covenant, Erie, Pa. This was the climax of a three-day seminar held there by Dr. Whittlesey. The singing was led by massed senior and junior choirs of the churches of the city. The juniors sang five numbers alone, joining with the adult choirs for Marryott's "One Early Easter Morning." The latter sang four other anthems. There were five great hymns of the church, while Dr. Whittlesey gave a practical talk on the congregation's part in the service. Printed on the inside front cover of the program are William Byrd's eight reasons to persuade everyone to learn to sing. It may be added that these differ characteristically from those given later by John Wesley. Byrd emphasized the technical aspects of vocalizing and speech, while Wesley was concerned with hymns in worship.

On Friday, March 14, Charles H. Finney, F.A.G.O., formerly organist at the Church of the Covenant, Erie, returned to his old church for a recital of works of contemporary composers. The program was significant because five numbers were preludes on hymn-tunes, while there were three others based on Gregorian chant melodies. Thirteen living composers were represented. Had this program been devoted to nineteenth century composers there would have been few hymnic numbers. The fact is that hymn-tunes are greatly increasing in musical value and importance as the basis of organ compositions. Hymn texts and really lyric sacred poems are gaining in favor as anthem texts. We have mentioned before that the anthems submitted nowadays by advanced students at the School of Sacred

Music of Union Seminary, New York, are mainly hymnic in treatment.

Four churches in Montreal, one Anglican, one Baptist and two United, joined to give a pair of exceptionally fine hymn festivals there. The first was held in the First Baptist Church March 11 and the program was repeated March 25 at Fairmount-St. Giles' Church in the north of the city. Six tunes which would be called quite unfamiliar in the United States were included. The first two stanzas of these hymns were sung by one or more choirs alone, this introduction proving quite sufficient. The same program was provided for both services. As the United and Baptist Churches have practically identical hymns there was no difficulty in placing all the hymns with their tunes in the hands of the choirs and the entire congregation. The choirs assembled for a joint rehearsal the preceding Sunday afternoon. The program had brief annotations on each hymn, with clear directions for singing. The service included a short liturgical worship order, with responsive reading, two Scripture lessons and prayers.

The four events described above were all held on a week night, instead of on Sunday. If sufficient interest has been aroused and the ground is prepared for popular support, such festivals can bring large numbers of people together during the week, though we have received word of few hymn festivals not held on Sunday.

Many students of sacred music are writing for Paper No. XIX, which contains Dr. Luther Reed's fine account of Martin Luther and congregational song. It should be added to every hymn library, and the undersigned will send it on receipt of 15 cents, with no return envelope.

We are now preparing a new edition of the memorandum on hymn festivals, to be ready for use by May 1. Suggestions, questions and criticisms will be welcome, and should be forwarded before April 10.

REGINALD L. MCALL.

A PROGRAM OF UNUSUAL MERIT was played for the Van Dusen Organ Club members by Dr. Edward Eigenschenk March 10. This program was made up of representative works of Widor and Vierne. The program was supplemented by a talk by Dr. Frank Van Dusen on the construction and contents of the symphonic works of Widor. An interesting resume was given by Malcolm Benson of the "Memoirs of Vierne" which appeared in THE DIAPASON several years ago.

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- GREAT ORGAN.**  
Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Clarabella, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Trumpet, 8 ft., 61 pipes.  
Chimes (Deagan), 21 tubes.
- SWELL ORGAN.**  
Lieblich Gedeckt, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Mixture, 3 rks., 183 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**  
Geigen Principal, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Octave (Open Diapason extended), 8 ft., 12 pipes.  
Flute (Bourdon extended), 8 ft., 12 pipes.  
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THE FIRST IN A SERIES of recitals under the auspices of the "Organ and Choir Fund" by Raymond Burt, organist and director at the Kennedy Heights Presbyterian Church, Cincinnati, Ohio, took place Sunday afternoon, Feb. 23. They will be presented on the last Sunday of every month through June. The program was well received by a large congregation.

Mr. Burt has three choirs at his church. The Kennedy choir of forty voices sings the principal services, the youth choir (high school and eighth graders) of forty voices sings the early services and a boy choir of eighteen sings at special services.

Mr. Burt also is director of the St. Cecilia Choral Society of Lawrenceburg, Ind. This group, organized last September as the Lawrenceburg Civic Choral Society, made its debut Dec. 20 in Cincinnati and Dec. 22 in Lawrenceburg, singing "The Messiah" under Mr. Burt's direction. The performance was so successful that the officers and members immediately made arrangements to engage Mr. Burt as permanent director. The next appearance of this society will take place the first week in June, at which time Rossini's "Stabat Mater" will be performed.

THE GREAT NECK MUSIC ASSOCIATION, Hugh McEdwards director, gave its third concert of choral music Feb. 26. The program included the chorus "Thou Guide of Israel," Bach; three sections of the Requiem by Faure; "The Blessed Damsel," Debussy; a group of madrigals and "The Rio Grande," Constant Lambert. The concerts of the association, presented with accompaniment of organ, piano and other instruments, are held in the parish hall of All Saints' Church, of which Mr. McEdwards is organist and choirmaster. Searle Wright, organist of the Chapel of the Incarnation, New York City, was at the organ. Louise K. Watson, accompanist of the chorus, had the brilliant solo piano parts in "The Rio Grande."

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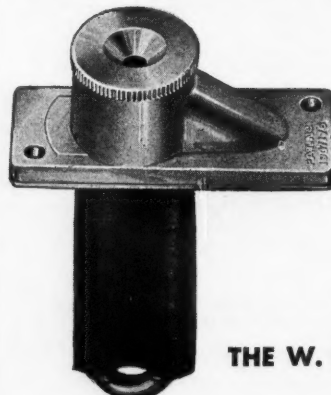
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